N
3
.088x
vol.1
1914

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

RITTER JAHRGANG · HEFT 1 · APRIL / JUNI 1914

705
Os 7
v. 1
1914

Probenummer.

OSTASIATISCHE ZEITSCHRIFT

BEITRÄGE ZUR KENNTNIS DER KUNST UND KULTUR DES FERNEN OSTENS

THE FAR EAST

AN ILLUSTRATED QUARTERLY REVIEW DEALING WITH THE ART AND CIVILISATION OF THE EASTERN COUNTRIES

L'EXTRÊME ORIENT

ÉTUDES ILLUSTRÉES TRIMESTRIELLES SUR L'ART ET LA CULTURE DE L'ASIE ORIENTALE

EDITED BY HERAUSGEGEBEN VON *DIRIGÉES PAR*

OTTO KÜMMEL UND WILLIAM COHN

OESTERHELD & Co. VERLAG
BERLIN W. 15

TELJÄHRLICH EIN HEFT. PREIS JÄHRLICH 30 MK. EINZELHEFT 8 MK.

INHALT VON HEFT 1 :: APRIL—JUNI 1914

ABHANDLUNGEN Seite

VINCENT A. SMITH, Indian Sculpture of the Gupta Period. With 19 fig. . . . 1
N. TSUDA, Beiträge zur Geschichte der japanischen Lackkunst 29
W. S. HADAWAY, Some Hindu 'Silpa' Shastras in their Relation to South Indian Sculpture. With 15 fig. . . . 34
JOHN C. FERGUSON, Wang Ch'uan . 51
M. W. DE VISSER, The Bodhisiattva Titsang (Jizō) in China and Japan. III, 2. With 4 fig. 61

SAMMLUNGEN UND DENKMÄLER

E. A. VORETZSCH, Chinesische Sammlungen. Mit 5 Abb. 93

MISZELLEN

Sadanga or the six Limbs of Indian Painting (A. N. Tagore) 102
Representations made to China by the "China Monuments" Society 103
ADOLF FISCHER (1856—1914) . . . 104

BESPRECHUNGEN Seite

RADHAKUMUD MOOKERJI, Indian Shipping (William Cohn) 105
Admonitions of the Instructress in the Palace (Otto Fischer) 105
HENRI CORDIER, Bibliotheca Japonica (Nachod) 108
HENRI P. BOWIE, On the Laws of Japanese Painting (William Cohn) . 111
E. A. HEBER, Japanische Industriearbeit (Ludwig Rieß) 113
SHŌSHŌ HAKKEI (Wm. Cn.) 115
ZEITSCHRIFTENSCHAU 116
BÜCHERSCHAU 120
KATALOGE 121
VERSTEIGERUNGSBERICHTE 123
KLEINE MITTEILUNGEN 125
GLOSSEN 129

Alle redaktionellen Sendungen werden an Dr. William Cohn, Berlin-Halensee, Kurfürstendamm 97/98, erbeten. / Die Herausgeber übernehmen für die Beiträge die Verantwortung nur im Sinne des Preßgesetzes

LUDWIG GLENK

INHABER: MAX HEPPNER

Hofantiquar Sr. Majestät des Kaisers und Königs

BERLIN W 8, Unter den Linden 31

Alte östliche Kunst

EUROPÄISCHE ANTIQUITÄTEN

ANKAUF WERTVOLLER STÜCKE

ANTIK CHINA

WORCH

11, RUE BLEUE, PARIS

FRÜHE CHINESISCHE BRONZEN UND POTERIEN
FRÜHE BUDDHISTISCHE STEIN-SKULPTUREN
ANTIKE FEINE PORZELLANE, JADES, KRISTALLE
KOROMANDEL-LACK-PARAVENTS / ALTE LACK-MÖBEL / ANTIKE CHINESISCHE TEPPICHE
ALTCHINESISCHE MALEREIEN

Asiatische Kunst

Alte Kunstwerke früherer Epochen

Japan
Lackarbeiten
Holzskulpturen
Keramik
Farbenholzschnitte
usw.

China
Bronzen
Gemälde
Keramik
Steinplastik
Farbige Lacke usw.

Griechisch-römische
und ägyptische Ausgrabungen, Terrakotten, Plastik, Kleinkunst

Persische Fayencen
und Miniaturen usw.

Hugo Meyl · München

Karlstraße 10

Photos von fast allen bedeutenderen Stücken zu Diensten

VERGNÜGUNGS- U. ERHOLUNGS-REISEN ZUR SEE

nach
Spanien, Algier, Italien
Sizilien, Ägypten, Ceylon

Weltreisen, Reiseschecks
Welt-Kreditbriefe

nach
Vorder- u. Hinterindien
Japan, China, Australien

Nähere Auskunft, Fahrkarten
und Drucksachen durch

NORDDEUTSCHER LLOYD BREMEN
und seine Vertretungen

Alt-Japan- und China-Kunst

Hervorragende Sammlung von Altchinesischem Porzellan, japanisch. Holzschnitten, Goldlacken, Tsubas, Keramik und Stoffen. — Alte persische Teppiche

Ernst Fritzsche, Berlin W 66
Hoflieferant Sr. Majestät des Kaisers und Königs
Wilhelmstraße 49 (früher Mauerstr. 81)

Ostasiatische Kunst

Japan
China
Persien

Bronzen, Fayencen,
Lackarbeiten, Farben-
holzschnitte usw.

R. Wagner, Berlin W
Potsdamer Straße 20a

Wertvolle Bücher über Ostasien und Indien in allen Sprachen zu kaufen gesucht. Schriftliche Offerten mit Angaben des Titels und Verlagsjahres unter „R. 36" erbeten an Oesterheld & Co., Verlag, Berlin W 15

GALERIE ARNOT

Wien I, Kärntnerring 15
Paris, 1 u. 3 Rue Laffitte
übernehmen Kaufaufträge bei Auktionen

Richard L. F. Schulz

Bellevuestr. 14
Berlin W
Ausgewählte China- und Japan-Waren

INDIAN SCULPTURE OF THE GUPTA PERIOD A. D. 300—650. BY VINCENT A. SMITH, M. A.

In India the establishment of a vigorous dynasty ruling over wide dominions has invariably resulted in the application of a strong stimulus to the development of man's intellectual and artistic powers. Such a dynasty, exercising its administrative duties effectively, fostering commerce, maintaining active intercourse, commercial and diplomatic, with foreign states, and displaying the pomp of a magnificent court, both encourages the desire to do great things and provides the material patronage without which authors and artists cannot live.

Although hardly anything positive is known concerning Indian art before the days of Alexander the Great and Chandragupta Maurya, the first emperor of India, we possess sufficient evidence to prove that the firm establishment of the Maurya dynasty in the lordship of the greater part of India brought about a marked advance in the practice of the fine arts. The effects of the influence of the new imperial authority are clearly seen in the notable sculptures which have come down from the days of Asoka (*c.* 273—232 B. C.). Comparison of individual works in the series of Asokan sculptures shows indications of progress, during his reign, and the finest of all, the noble Sārnāth capital, certainly is among the latest.

When the Maurya empire, after three remarkable reigns lasting about ninety years (322—232 B. C.), began to decay, art too suffered a decline, although work of high quality was still produced in the second century before Christ.

During the first century of the Christian era the intrusion into Indian politics of the energetic foreign dynasty usually designated as that of the Indo-Scythians or Kushāns gave a fresh impulse to art, resulting in the evolution both of the Græco-Buddhist school of Gandhāra, and of distinct, though equally important, schools at Mathurā, Amarāvati, and elsewhere.

When the Indo-Scythian power in its term faded away, and upper India fell a prey to anarchical confusion during the third century, art necessarily suffered, and had to wait for its revival on the appearance of a new dynasty able and willing to provide artists with fields for the exercise of their genius, and with the needful reward of their labours. Early in the fourth century such a dynasty, that known to historians as the line of the Imperial Guptas, appeared on the scene, and for the space of about a century and a half supplied all the favourable conditions required for a brilliant efflorescence of Indian genius. That efflorescence was not confined to any one form of activity — it extended to all forms — literary, artistic,

and scientific. On this occasion I desire to confine myself to the consideration of sculpture alone, including, however, the allied minor art of the die-cutter.

The Gupta Period, in relation to the history of Indian art, may be understood in its widest sense as covering three or three-and-a-half centuries, from A. D. 300 to 600 or 650 in round numbers, and it is convenient to allow that extension to the term. Gupta art thus understood is the last stage in the Early Art of India, and is followed directly by the Mediaeval Brahmanical and Puranic art, conceived and practised in a spirit quite different from that of the older schools.

The best efforts of Gupta art are confined to a narrower range of approximately two centuries, extending from about A. D. 350 to 550. Nearly all the examples cited in this paper may be assigned to one or other of those two centuries. I think that most of the finest works date from the fifth century.

The Gupta empire had its seat of power in that wealthy section of the Gangetic basin now comprised in Bihār and the United Provinces of Agra and Oudh, the same region in which, from the close of the twelfth century, the Muhammedan Sultans of Delhi and their successors the Moguls established themselves most completely. The more energetic Muslim sovereigns usually prided themselves on making as clean a sweep as possible of the buildings and art work of the Hindu idolaters, who had become their subjects.

In pursuance of that policy during the course of five centuries (1200—1700), immense areas were absolutely denuded of all Hindu buildings, and, of course, at the same time of all the works of art connected with those buildings. Hardly a vestige of ancient Hindu India remains above ground in any of the districts surrounding Agra and Delhi, while great cities like Kanauj were absolutely blotted out and reduced to ruinous heaps. Kanauj as it now stands retains nothing ancient except its name, and is merely a commonplace petty town of the usual Muhammedan type. The few buildings of ancient India which remain standing more or less complete in the Gangetic provinces are to be found only in remote places, lying out of the ordinary tracks of the iconoclastic hosts of Islam. For that reason the relics of Gupta greatness have to be either sought in the more unfrequented districts, or laboriously recovered in a fragmentary condition by the spade and pick-axe of the excavator.

The importance of the Gupta period in the history of Indian art consequently long remained unrecognised by writers on that subject, and it is only within the last four or five years that I have realized the high artistic value of the scattered relics of the days of the great Gupta monarchs. That observation may serve as sufficient recantation of certain opinions expressed in publications prior to my *History of Fine Art in India and Ceylon* (1911).

Students interested in the details of ancient Indian political history will find in the third edition of my *Early History of India*, to be published early in 1914, a narrative of the events of the Gupta Period as full as can be prepared from the existing

material. But few readers of this journal can be expected to study books on Indian history, however much they may be interested in the achievements of Hindu art. It will therefore be advisable to introduce my discussion of Gupta sculpture by a concise summary of the political history of the period under consideration.

Clear indications exist that the decay and extinction of the Indo-Scythian or Kushān power in the Gangetic provinces were followed in the third century by a time of anarchical confusion, concerning which little is on record. Early in the fourth century a young Rāja named Chandragupta, the ruler apparently of a small principality at or near the ancient imperial city of Pāṭaliputra (Patna), greatly enhanced his influence and importance by espousing a princess belonging to the famous Licchavi people of Vaisāli, who probably were of Tibetan descent. Chandragupta, with the support of the Licchavi alliance, increased his dominions until they included Oudh and extended along the upper course of the Ganges as far as Prayāga (Allāhābād). When he died after a short reign, about A. D. 330, or possibly a little later, he was succeeded by his son Samudragupta, one of the most remarkable monarchs who have reigned in India. During a long and prosperous reign covering nearly half a century, Samudragupta thoroughly subdued the rich Gangetic provinces lying between the Hūglī on the east, the Jumna and Chambal on the west, the Himālaya mountains on the north and the Narbadā river on the south. He also made a prolonged raid into the peninsula which resulted in the temporary subjugation of many kingdoms, and in the acquisition of immense golden treasure. His diplomatic relations extended from Ceylon to the Oxus. No such empire had been seen in India since the days of Asoka six centuries earlier. It is obvious that the formation and maintenance of a dominion so great and influential offered every opportunity for the development of all modes of human activity, intellectual and artistic. The natural effects resulting from the imperial rank won by the sword of Samudragupta were furthered by the personal qualities of the sovereign, who was himself a skilled poet and musician, as well as a liberal patron of art and literature.

About A. D. 375 or 380, Samudragupta handed on the sceptre to his equally able son, Chandragupta II, who also enjoyed a long and prosperous reign, in the course of which he added to the paternal dominions the rich provinces of Mālwā, Gujarāt, and Surāshṭra or Kāthiāwāṛ, thus bringing the northern empire into direct touch with the western ports and Alexandrian commerce.

In or about A. D. 413, Chandragupta II was succeeded by his son, Kumāragupta I, who for many years preserved his dominions undiminished. About the middle of the fifth century his prosperity was impaired by the attacks of nomad invaders, the Huns and allied tribes, who had swarmed into the tempting plains of India from Central Asia. Their attacks, at first repulsed, were renewed with success in the reign of Kumāragupta's successor, Skandagupta (*circa* A. D. 455—480), and ultimately broke up the Gupta empire. For a short time, early in the sixth cen-

tury, the White Huns were the masters of Northern India, but about A. D. 528, the native princes succeeded in shaking off the foreign yoke to a large extent. India then reverted for a time to its normal condition as a mass of small conflicting states uncontrolled by any suzerain.

In the seventh century, Harsha of Kanauj (A. D. 606—647) re-established a northern empire, nearly as large as that of the Guptas. When he died, another period of anarchy ensued, but I need not carry the story farther.

The impulse to intellectual activity of all kinds given by the great Imperial Guptas, from Chandragupta I to Skandagupta (A .D. 320 to about 480) survived even after the empire had been shattered, and there is reason to believe that during the sixth century many notable buildings were erected and works of considerable artistic merit were produced. For the reasons already stated, the remains are fragmentary. I do not know any building or work of art which can be assigned definitely to the reign of Harsha (A. D. 606—647).

At present no monument can be attributed with certainty to the reign of Samudragupta (*c.* A. D. 330—375). His inscriptions at Allāhābād and Eraṇ unluckily have lost their dates. The Eraṇ record, which is much mutilated, seems to have been connected with a temple, possibly the flat-roofed temple of Vishṇu, which still exists. But in that temple the river-goddesses are placed at the foot of the jambs, and not at the top, as they are at Tigawā, and that fact indicates a later date for the Eraṇ shrine. In the earliest temples of the Gupta style, the river-goddesses were placed at the top of the jambs[1].

The little temple at Tigawā (fig. 1) may be assigned with some confidence to the time of Samudragupta, and I am inclined to regard as about contemporary the headless statue of Buddha from Sārnāth (fig. 9)[2]. Such a wealthy and accomplished king, as Samudragupta was unquestionably must have erected many splendid buildings and ordered the execution of numerous works of art, but Muhammedan destructiveness has deprived us of any certain monuments of his eventful reign.

His gold coins, which will be noticed with the other coins of the dynasty, possess considerable artistic merit, and exhibit signs of European influence.

The dated inscriptions of Chandragupta II (A. D. *c.* 375—413) and of Kumāragupta I (A. D. 413—455) are fairly numerous and enable us to assign several important works of sculpture to definite dates.

The inscription at Udayagiri dated A. D. 401 fixes the date of the sculptures there to approximately the same time, and the remarkable colossal bronze Buddha

[1] *A. S. R.*, X, 85, 89.

[2] In *H. F. A.*, p. 162 I have assigned a date too late for the Tigawā temple. I now think that the remarkable sculptures at Nāchnā in the Ajaygaṛh State, Bundēlkhaṇḍ, described by Cunningham (*A. S. R.*. XI. 97), may be safely attributed to the reign of Samudragupta. See my paper on "The Vākāṭaka Dynasty of Berār", which is expected to appear in the *J. R. A. S.* for April, 1914.

from Sultānganj is about contemporary. Most of the sculptures at Bilsaṛ and Gaṛhwā seem to belong to the time of Kumāragupta II. The Mānkuwār image is dated in A. D. 448 (G. E. 129). The best Gupta sculptures at Sārnāth and Mathurā clearly are to be referred to the fifth century, but it is not possible to distribute them between the reigns of Chandragupta II and his successor.

The Eraṇ sculptures are to be dated a little before and after A. D. 500, and show signs of decadence. The excellent reliefs at Deogaṛh were assigned by Cunningham to the seventh century, but I feel sure that they are not later than the sixth century, and they may be as early as the fifth century, the time when Gupta art was at its best[1].

The annexed chronological table will help the reader to correlate the history of art with that of the Gupta empire.

A. D.	Event	Remarks and References
c. 308	Licchavi marriage of Chandragupta.	
319—20	CHANDRAGUPTA I acc.	Year 1 of Gupta Era (G. E.) began Feb. 26, 320.
	Dominions, including Oudh, extended to Prayāga (Allāhābād).	Artistic gold coins; no inscriptions; Vasubandhu Buddhist author (*E. H. I.*, 3rd ed., App. N.).
c. 330	SAMUDRAGUPTA acc.	Artistic gold coins; inscriptions, but dates lost; Sanskrit literature actively cultivated, also music and other arts; early Gupta flat-roofed temples, as at Tigawā; ? the headless Buddha statue from Sārnāth and Nāchnā sculptures.
	Conquest of N. India.	
	Campaign in S. India.	
	Embassy from king Meghavarṇa of Ceylon.	
	Celebration of horse-sacrifice.	
c. 375	CHANDRAGUPTA II acc.	Early gold coins artistic, later degenerate; dated inscriptions; silver coins imitated from hemidrachmae, dated 90, or 90 plus ? unit; many buildings at Sārnāth, Udayagiri, etc. with sculptures. The best art of the Gupta Period in this reign. Science and literature cultivated.
	Peaceful administration of N. India.	
c. 395	Conquest of Mālwā, Gujarāt, and Surāshṭra (Kāthiāwār).	
401	Udayagiri inscr. (G. E. 82).	
405—411	Travels of Fa-hien In Gupta empire.	
407	Gaṛhwā inscr. (G. E. 88).	
409	Silver coins of western type (G. E. 90).	
412	Sānchī inscr. (G. E. 93).	
413	KUMARAGUPTA I acc.	Style of coinage degenerate. Much architecture and sculpture at Bilsaṛ, Gaṛhwā, Mānkuwār, etc., with dated inscriptions. Science and literature culti-
415	Bilsaṛ inscr. (G. E. 96).	
417	Gaṛhwā inscr. (G. E. 98).	
417	Mandasōr inscr. (V. E. 493).	

[1] References are: Udayagiri, *H. F. A.*, p. 160, fig. 111; Sultānganj Buddha, ibid., p. 171, fig. 118; Bilsaṛ, with inscr. dated A. D. 415 (G. E. 96), *A. S. R.* XI, 17; Gaṛhwā, ibid., III, 53; X, 9, seqq.: Mānkuwār image, *H. F. A.*, p. 173, fig. 119; Eraṇ pillar, ibid., p. 174, fig. 121; Deogaṛh, ibid., p. 162, pl. XXXIV, XXXV. For other references to objects of Gupta art, see ibid., p. 164, note 2. The Mandasōr sculptures are described and poorly illustrated in *Ind. Ant.*, 1908, p. 107, pl. I—III.

A. D.	Event	Remarks and References
432	Mathurā inscr. (G. E. 113).	vate; Kālidāsa's career mostly in this reign (see *E. H. I.*, 3rd ed. p. 304).
436	Bharadi Dih inscr. (G. E. 117).	
448	Mānkuwār inscr. (G. E. 129).	
440—455	Dated silver coins (G. E. 121 to 136).	
c. 450	War with Pushyamitras.	
—	Celebration of horse-sacrifice.	
455	SKANDAGUPTA acc.	Degenerate coinage; numerous dated inscriptions. Architecture and sculpture; Kōsam group of Śiva and Pārvatī dated G. E. 139 = A. D. 458 (Anderson, *Cat. Arch. Collections in I. M.*, part II, p. 286).
455	First Hun war.	
456—7	Embankment repaired and temple built at Girnār.	
460	Kahāon inscr. (G. E. 141).	
465	Indōr inscr. (G. E. 146).	
467	Garḥwā inscr. (G. E. 148).	
463—467	Dated silver coins (G. E. 144 to 148.)	
c. 470—480	Second Hun war; decline and fall of the empire.	
	(The following kings ruled each only portions of the former empire.)	
c. 480	PURAGUPTA acc., in Magadha.	Probably Prakāśāditya of semibarbarous gold coins.
c. 485	NARASIMHAGUPTA BĀLĀDITYA acc., in Magadha.	Coinage barbarous; erected buildings at Nālandā.
c. 530	KUMARAGUPTA II, acc., in Magadha.	Bhitarī seal, not dated.
c. 480	BUDHAGUPTA acc., in Mālwā.	Sculptures at Eraṇ.
c. 490¡510	TORAMAṆA, White Hun King.	
c. 510	MIHIRAGULA, White Hun King	
c. 528	acc. Defeat of Mihiragula by Indian princes.	Mandasōr inscr. and sculptures.
c. 490	Valabhī dynasty.	Used Gupta era.
c. 535—720	Later local Gupta dynasty in part of Magadha.	Inscriptions.
606—647	HARSHA of KANAUJ.	Bāṇa author. No art work known which can be assigned with certainty to this reign.

Nearly all Indian sculpture being closely associated with architecture, and all the known Gupta sculptures being architectural decorations, a just appreciation of those sculptures requires some knowledge of the style of architecture which they embellished. Inasmuch as for reasons explained above, the large examples of the buildings of the Gupta Period have been destroyed, we are dependent for our knowledge of the style almost wholly on small structures in remote localities which had the luck to escape Muslim fury. The earliest Gupta temples are little flat-roofed shrines, closely resembling rock-cut temples, found at several places in Mālwā and the Central Provinces. The chief characteristic features of such buildings are enumerated by Cunningham as follows:

Fig. 1. Early Gupta temple (? 4th cent.) at Tigawā, Jabalpur District, Central Provinces. (A. S. photo H. 4,78 = No. 1248 of I. M. *List*).

"1. Flat roofs, without spires of any kind, as in the cave temples.

2. Prolongation of the head of the doorway beyond the jambs, as in Egyptian temples.

3. Statues of the rivers Ganges and Jumna guarding the entrance door.

4. Pillars, with massive square capitals, ornamented with two lions back to back, with a tree between them.

5. Bosses on the capitals and friezes of a very peculiar form like Buddhist *stūpas*, or beehives, with projecting horns.

6. Continuation of the architrave of the portico as a moulding all round the building.

7. Deviation in place from the cardinal points."[1]

The later temples were larger and had steeples, and were lavishly decorated with sculptures.

One of the most ancient and best preserved little temples of the kind described above is that at Tigawā, Jabalpur District, Central Provinces, which is only $12^3/_4$ English feet square outside. The internal dimensions are $8 \times 7^1/_2$ feet. The photograph (fig. 1) illustrates the peculiarities of the style as described by Cunningham. A similar little shrine exists at Sānchī, and the rock-hewn temples at Udayagiri are nearly identical with the structural examples.[2]

[1] *A. S. R.*, IX, 42.

[2] Tigawā, *A. S. R.*, IX, pp. 42—47, pl. IX—XI; Sānchī temple, ibid., X, p. 60, pl. XVI, XX.

Fig. 2. Ganges goddess on door-jamb of Tigawā temple, ? 4th cent. (A. S. photo. No. H 3,65 = No. 1250 of I. M. *List*).

I illustrate the figure of the Ganges goddess at the top of one of the door-jambs of the Tigawā temple, which is probably a specimen of the art of the reign of Samudragupta (fig. 2). It should be compared with the next following illustration which shows the treatment of the same subject at a time perhaps half a century later, and in superior style.

The extremely ancient sites of Besnagar, Sānchī, and Udayagiri in the vicinity of Bhīlsā or Bhēlsā (23° 31, N° lat., 77° 49° E. long.) in the Gwalior State of Central India or Mālwā exhibit many remains of the Gupta period, which include caves, small structural temples, and a considerable number of excellent sculptures. The rock-cut shrines or cave-temples at the Udayagiri Hill are proved to date from the reigns of Chandragupta II and his son Kumāragupta I by three Gupta inscriptions, two of which are dated respectively in A. D. 401 (82 G. E.) and A. D. 425 (G. E. 106).

I have published a figure of the deified Ganges from the cave dated A. D. 401 (*H. F. A.*, fig. 111).

The Ganges group at Besnagar (ibid., fig. 112) is still better, and may be assigned to the same date approximately. It was found by Cunningham in a private house close to a lofty temple-mound half a mile due east from the village, and must have belonged to a temple of the Gupta age. With it was a small image of a lion which evidently formed part of the capital of a column, presumably belonging to the same temple. I now illustrate both objects (fig. 3 and 4). The river goddess stands facing to the front with her legs crossed on a boldly designed conventionalized crocodile. A small boy who stands below her left elbow on the rump of the monster may be identified with Kārtikeya (*Gangāja* or *Gangāputra*), the son of the goddess by Śiva. I cannot identify the third figure in the group, a boy of larger growth, who grasps the crocodile by the snout which he threatens to strike with his right fist. The whole group is placed below some gracefully designed foliage.

The principal figure is a thoroughly naturalistic Hindu woman, naked to the waist, after the ancient fashion, and clad only in the national waist-cloth, such as is still worn by the women of Bundēlkhaṇḍ. Her pose is charmingly easy and unaffected. The action of the boy threatening the crocodile is rendered with great spirit, and the whole composition is in my judgment one of the most pleasing to be found in the range of Indian art.

The lion, although considerably conventionalized and not equal to the best work of the Maurya period, is a dignified, well designed figure.[1]

Fig. 3. The Ganges goddess at Besnagar, Gwalior State, Central India (A. S. photo. No. 1307, V. 5).

Although no large temple of Gupta age, with the exception of the considerable Bhītargāon brick temple in the Cawnpore District, U. P., is now standing, the sculptures found at several places demonstrate that temples of large dimensions, decorated with all the resources of the sculptor's art, and very different from the plain early temples in the style of the Tigawā example, were erected in the fifth century. One such temple evidently existed at a place called Gaṛhwā, twenty-five miles to the south-west of Allāhābād. The ruins, still but imperfectly explored, have yielded five Gupta inscriptions, namely, one of Chandragupta II (A. D. *circa* 375—413), dated A. D. 407 (G. E. 88), three of his son, Kumāragupta I (A. D. 413—455) one of which is dated A. D. 417 (G. E. 98), the dates of the others being lost; and one of the reign of Skandagupta (A. D. 455—*c.* 480), dated A. D. 467 (G. E. 148). It is clear, therefore, that the destroyed Gupta temple or temples from which the sculptures come should be assigned to the fifth

[1] *A. S. R.* X, 41, 42. For Udayagiri see ibid., pp. 46—56, pl. XVII—XIX. The small Gupta temple at Sānchī is described ibid., pp. 60—63, pl. XX, XXI.

Fig. 4. Lion-capital at Besnagar, Gwalior State, Central India. (A. S. photo. No. 1307, V. 5).

century. Comparison with the closely related remains at Bilsaṛ in the Etah (Ītā) District, U. P. makes it almost certain that the Gaṛhwā sculptures were executed in the first half of the century, during the reign of Kumāragupta I.

Cunningham long ago observed that the architectural remains "are of very superior execution", and that "the sculptures upon them are remarkable for their bold and deep carving, as well as for the good drawing, and the easy and often graceful attitudes of the figures." He was especially charmed by the beautiful decorative design on the side of a square pillar, which he justly praised as "one of the most pleasing and graceful specimens of Indian architectural ornament". Two sides of that pillar have been illustrated in *H. F. A.*, figs. 114 and 115.

At Bilsaṛ in the Etah (Ītā) District, U. P., Cunningham found four columns or pillars belonging to a large Gupta temple. Two of the pillars are circular, one of which bears an inscription of Kumāragupta I, dated A. D. 415 (G. E. 96). The other two pillars are square, and evidently stood at the entrance. I give an illustration of the southern one which closely resembles the Gaṛhwā pillar, reproduced in *H. F. A.*, figs. 114, 115. The interlaced creeper with human figures introduced is substantially the same in both works, which must be contemporary. The large figure at the bottom is that of a guardian spirit, very similar to the figures on entrance stelae in Ceylon (*H. F. A.*, Pl. XX, XXI). The central panel depicts Śrī or Lakshmī, the goddess of fortune, seated on a lion and bedewed with water by two elephants. The motive is common in Indian sculpture.

Cunningham says that one of the upper mutilated images near the top is that of the deified Jumnā river on her tortoise, but I cannot make out the details in the photograph[1]. The work is of special interest because of its precise date (fig. 5).

I now select for illustration two highly complex columns, with detached lion capitals (fig. 6), and two architraves carved with story-telling reliefs (fig. 7). It is needless to waste space by describing the columns in detail. The richness of the ornament is apparent. The combination of masks and wreaths has a distinctly Roman look, and is one of the many proofs that Gupta art was largely affected by European influence. The garland from Sārnāth may be compared (*H. F. A.* Pl. LXXXVIII, fig. D).

I wish I could explain the meaning of the architrave reliefs, but I cannot. I am, however, inclined to agree with Cunningham that the subject is Buddhist, rather than Brahmanical. The scene at the right-hand corner of the top stone seems to depict monks with begging-bowls. The medallion to the left of the same stone clearly represents the Sun-god (Sūrya)[2] (fig. 7).

Fig. 5. Bilsaṛ, Etah (Itā) District, V. P.; southern entrance pillar of Gupta temple, erected in A. D. 415; height 9 feet, 2′ 1″ square. (A. S. photo. No. D 3,66 = No. 697 of I. M. *List;* publ. in *A. S. R.*, XI, Pl. VI).

[1] *A. S. R.*, XI, p. 17.

[2] For description of remains at Gaṛhwā, see *A. S. R.*, III, pp. 53—61; X, pp. 9—15, with

Fig. 6. Gaṛhwā, Allāhābād District, U. P.; columns and lion capitals of Gupta temple, 5th cent. (A. S. photo. No. D 2,42 = No. 668 I. M. *List*).

The recent investigations and excavations at Sārnāth, the famous Buddhist site near Benares, have proved that building in that locality was specially active during the Gupta Period, more particularly in the fifth century. The buildings were freely adorned with excellent sculpture, of which many specimens have come to light — so many, indeed, that it is difficult to select examples.

One of the most interesting results of the researches conducted under the superintendence of Dr. J. H. Marshall is the demonstration that the great Dhamēkh *stūpa* is of Gupta age. Cunningham was not far wrong when he assigned it to the sixth century, which is a probable date, but some of the work may be earlier. The building is mainly composed of stone, and is decorated on the surface with wonderfully

plates. The inscriptions have been edited by Fleet, *Gupta Inscriptions* (1888), Nos. 7, 8, 9, 64, 66. There is now no doubt that No. 64 was incised in the reign of Kumāragupta I and No. 66 in that of Skandagupta.

Fig. 7. Gaṛhwā, Allāhābād District, U. P.; architraves from Gupta temple. (A. S. photo. No. D 2,39 = No. 668 I. M. *List*).

elaborate carved designs, described in considerable detail by Cunningham, who employed two men for twelve months in making full-sized drawings of the whole of the bands of ornament, which, unfortunately, were never published. I have published two illustrations of the designs (*H. F. A.*, figs. B, C. of Pl. XXXVII), and now submit a third (fig. 8). The beauty of the designs, both floral and geometrical, is unquestionable, and nobody can deny the remarkable skill displayed by the craftsmen in the free-hand drawing of the most difficult curves.[1]

Some of the sculptures found at Sārnāth may belong to the reign of Samudragupta (*c.* A. D. 330—375). The headless standing image of Buddha preaching (fig. 9), bears a dedicatory epigraph in characters substantially identical with those of Samudragupta's Allāhābād inscription. The simple robe without folds, and the clever way in which the body is shown through the drapery are characteristic of the Gupta style.

The slab depicting scenes from the traditional biography of Buddha (fig. 10) exhibits the fashion of wearing wigs, and may be assigned to the fifth century. The subjects are the Annunciation, the Nativity, the horse Chaṇḍaka, symbolizing the Departure from Kapilavastu, and the Enlightenment. In the Annunciation scene, Māyā is represented in an unusual position, lying on her right side. The Nativity scene shows Buddha twice, firstly, as springing from his mother's side into the arms of the attendant deity, and again, as standing on a lotus flower for his bath. The figures, as usual in Gupta art, are naturalistic and well-drawn.

The group depicting a hippogryph with two boys, one riding the monster, and the other holding it by the tail and preparing to stab it, is designed with remarkable spirit. The composition is one of a pair. The wig worn by the rider suggests that the work may date from the fifth century. The execution is so good that I am not dis-

[1] For description of designs, see Cunningham, *A. S. R.*, I (1871), p. 109. For Gupta date, see Marshall, *J. R. A. S.*, 1907, p. 1000.

Fig. 8. Dhamēkh *stūpa*, Sārnāth; surface decoration; ? 6th cent., or possibly the 5th. (Photo No. 24 of 1903—04, Dir. Genl's office).

posed to assign a later date. Mr. Oertel, I think, is right in believing that the artist intended to represent the whole group as flying in the air. I am unable to assign any special meaning to the fanciful design (fig. 11).

The image of a Buddha seated cross-legged and clasping his alms-bowl to his breast, is unusual and curious. The suggestion has been made that the figure may represent Avalōkiteśvara. It seems to me to be not very early in date, and to be more curious than artistically interesting (fig. 12).

The magnificent lintel, 16 feet or 4 metres, 7 cent. in length, which was excavated with much difficulty from the area to the north of the main shrine at Sārnāth, is an example of the best period of Gupta art, that is to say, the fifth century, the time of Kālidāsa, the prince of Sanskrit poets. The relief is terminated at each end by an effigy of Kuvēra, Jambhala, or Vaiśravana, the obese demigod who plays a large part in Buddhist mythology both in India and elsewhere. The story-telling reliefs are divided into four sections by miniature models of sacred buildings, and depict incidents in the tale of the patient monk, as related in the Kshāntivādin Jātaka (No. 313 in the Cambridge translation). The story is too long to quote. The work will bear the closest scrutiny with a magnifying glass, being perfect in execution as well as charming in design. Special attention may be directed to the beautiful leaf designs at the corners (fig. 13a and b).[1]

The most beautiful of the Sārnāth Buddhas, is the seated figure (*H. F. A.*,

[1] I am indebted for photographs to Dr. J. H. Marshall, C. I. E., Director-General of the Archaeological Survey of India.

Pl. XXXVIII) here reproduced from the photograph. Its charms need no comment (fig. 14).

Nearly equally good is the standing Buddha in the Mathurā Museum (*H. F. A.*, fig. 117), also reproduced from a photograph (fig. 15).

Both the Buddhas, like the lintel, are fifth century work. The Mathurā image is engraved with a dedicatory inscription in fifth century script. The elaborate haloes are characteristic of Gupta art and contrast sharply with the plain haloes with scolloped borders used in the Kushān period.

The details of the halo designs repay examination. The folds of the drapery of the Mathurā image betray the influence of the Gandhāra school, and are not characteristic of Gupta art in other localities.

Fig. 9. Headless, standing Buddha, sandstone; Queen's College, Benares, presumably from Sārnāth; probably late 4th cent., early Gupta. (Photo No. 32 of 1903—4, Dir. Gen.l's office; published in *Ann.* 1903—4, Pl. LXII, 1).

The most important and interesting stone temple of Gupta age still standing is the "Gupta temple" at Dēogaṛh on the Betwā river in the Lalitpur subdivision of the Jhānsī District, U. P. (24° 32° N. lat., 78° 15° E. long.), which Cunningham assigned to the seventh century, but in my opinion probably dates from the first half of the sixth century. Possibly it may be a little earlier. The roof, which still exists in part, is pyramidal, and in so far the building differs from the small shrines of the Tigawā type, but it exhibits all the other characteristics of the "Gupta style" as defined by Cunningham. The temple is of only moderate dimensions being $18^1/_2$ feet square outside, and stands on a massive platform. It was dedicated to Vishṇu. The remarkable sculptures, including some of exceptionally high quality, were inserted in panels let into the walls the of temple and the platform. I have already published two of the finest groups, both from the south wall of the temple, namely, Śiva as an ascetic (*H. F. A.*, Pl. XXXIV) and Vishṇu on Ananta (ibid., Pl. XXXV). I now republish the latter work, partly on account of its eminent merit, and partly for the sake of comparison with the Stockholm Endymion (figs. 17 and 18). The subject is Vishṇu as the Eternal, reclining on the serpent Ananta ("Infinite" or "Eternal"), with the other gods watching above. The modelling of the principal figure is admirable, and the extra arms which convention insisted on are so skilfully treated as not to impair the symmetry of the composition. The almost

Fig. 10. Scenes in the life of Buddha. Sārnāth; early Gupta, 4th or 5th cent. (Photo No. 568 of 1906—7, Dir. Genl's office; published in *J. R. A. S.*, 1907, Pl. IV, 2.

insoluble problem of representing Śiva's bull as flying without wings has been attacked with wonderful cleverness. The figures at the base of the panel seem to be intended for human worshippers. The wigs, or wig-like arrangment of the hair, worn by the males, appear on the Gupta gold coins after A. D. 400, and in many sculptures. The large coppersilver seal of Kumāragupta II (*c.* A. D. 540) exhibits the most conspicuous illustration of that fashion of the time.

When I showed the Vishṇu sculpture on a lantern slide to an Oxford audience, it was much admired. Dr. Farnell, the learned Rector of Exeter College, remarked on the resemblance of the pose of Vishṇu to that of the Endymion at Stockholm, and wondered if the resemblance could be merely accidental. I replied that the likeness was not fortuitous, the reality of the influence of European ideas on Gupta art being established by many proofs, but at that time I was not personally acquainted with the Endymion, and could not express an opinion as to the degree of reṣemblance. I have now obtained a photograph through the courtesy of the Director of the National Museum, Stockholm, and agree with Dr. Farnell in recognizing the general resemblance between the Indian and the Roman works. The Stockholm Endymion, supposed to come from Hadrian's villa, is a representative of a class of Græco-Roman sculptures.

I now publish certain sculptures of less importance from the Deogaṛh temple, namely, four panels, along with other fragments, from the end-stones and south face of the platform on which the temple stands.

The panel at the lower left corner of the photograph is an illustration of the

Rāmāyana epic, depicting the incident of the cutting off the nose of the goblin Surpanakhā, sister of the giant Rāvana, by Lakshmaṇa. Rāma is seated with Sitā beside him. I cannot identify the other scenes. Although these sculptures are seriously damaged, they are, I think, not undeserving of attention as works of art. The mutilated figure of the man drawing a bow in the right-hand lower panel seems to me to be particularly well modelled, and to exhibit the Hellenic restraint so characteristic of Gupta art (Plate fig. 19).[1]

Fig. 11. Flying hippogryph &c., one of a pair, from Chaukhaṇḍī, Sārnāth; height 3′; probably 5th cent. (Photo No. 502 of 1906—7, Dir. Genl's office; publ. in *Ann.* 1904—5, p. 88, Pl. XXXI, 6).

Most of the temples of the Gupta period seem to have been mainly built of brick set in mud plaster, stone being used only as a subsidiary material for lintels and so forth. The decoration consisted to a large extent of carved bricks and terracotta alto-relievos set in panels. Edifices constructed of such material naturally for the most part suffered destruction in the course of time. The only known brick temple of Gupta age still standing, although in dilapidated condition, is that at Bhītargāoṅ, twenty miles south of Cawnpore, which owed its partial preservation to its sheltered position among the windings of a small river, and out of the track of Muhammedan armies. The bricks are of large size, $17^1/_2 \times 10^1/_2 \times 3$ inches. The temple is rectangular in plan with recessed corners, being 47 feet long and $36^1/_2$ broad. The structure, which had a pyramidal steeple, included semi-circular arched vaults and pointed domes, the arches being built in the Hindu fashion with the bricks laid edge to edge.

From the point of view of the historian of sculpture, the chief interest of the Bhītargāoṅ temple lies in the remarkable terracotta reliefs and statuettes which once filled the numerous panels on the exterior. I have published one specimen, copied from Cunningham, in *H. F. A.*, Pl. LXXXIV. The Archaeological Department has since recovered at Bhītargāoṅ more examples of the now forgotten art of terracotta sculpture, and has published one notable, although much mutilated work, a panel, $17^1/_4 \times 9$ inches, representing the elephant-headed god Ganeśa seated

[1] The Deogarh Gupta sculptures have been well described by Cunningham in *A. S. R.*, X, pp. 104—10, pl. XXXIV—XXXVI. The Sūrpanakhā incident is identified correctly on p. 109. For the Bhitarī seal of Kumāragupta II, see my article entitled "Inscribed Seal of Kumāra Gupta", with Dr. Hoernle's remarks and full- sized illustration in *J. A. S. B.*, Part I, vol. LVIII (1889), pp. 84—105.

Fig. 12. ? Avalokiteśvara seated with alms-bowl; from S. E. of Asoka column, Sārnāth; height 4′ 1″; perhaps 5th or 6th cent. (Photo No. 46 of 1904—5, Dir. Gen'l's office, publ. in *Ann.*, 1904—5, p. 82, Pl. XXIXb).

and receiving the attack of a man, whose figure is moulded with great spirit. Cunningham, who visited the temple in 1877 and 1878, when it was less ruined than it is now, observed that many of the terracotta figures "are boldly designed and well-drawn". He noticed particularly "some seated figures of men and women in conversation. One woman, who was leaning forward with one leg drawn back, was very skilfully moulded. But generally the action is too violent, and the figures become grotesque." I regret that I have not yet received copies of the photographs recently taken by the Archaeological Department.

The temple is now believed to date from the early part of the Gupta period, not later than the fifth century.[1]

The early indigenous coinage of India makes no pretence to be artistic. Regular double-die coinage with royal portraits and legends recording kingly names and titles was an importation from Europe which never became thoroughly acclimatized. The brilliant realistic portraits on the Indo-Greek coins of Eukratides, Menander and other kings, cannot be regarded as the production of Indian artists. The Kushān or Indo Scythian coins of the first century of the Christian era present tolerable portraits of three kings, Kadphises II, Kanishka, and Huviska, but as works of art are entitled to little commendation. The coinage of the later Indo-Scythians rapidly becomes barbarous. The gold issues of the Gupta dynasty exhibit a marked revival of the art of die-cutting and all numismatists are agreed that certain coins of Samudragupta and his son Chandragupta II struck between A. D. 350 and 450 are the most artistic Hindu coins ever struck — indeed, almost the only Hindu coins which can be considered as works of art. But even the best of those gold pieces — such as the Tiger and Archer types of Samudragupta and the Lion-trampler type of Chandragupta II, illustrated in *H. F. A.*, Pl. LXXIII — are of only moderate excellence when compared with Greek or even Roman issues.

Notwithstanding the second or third rate artistic quality of the finest Gupta coins, those pieces are of special interest as offering clear proof that Indian civili-

[1] *A. S. R.* XI, pp. 40—46, pl. XIV—XVII; *Ann.* 1908—9, pp. 5—16, with illustrations.

Fig. 14. Sārnāth; seated Buddha in white sandstone; height 5¼ feet, or 1.60 m; 5th cent. (A. S. photo).

Fig. 13a u. b. Sārnāth; lintel; subject the Kshāntivādin Jātaka; probably 5th cent. (Photo No. 308 of

zation and art were largely influenced by European ideas and models during the earlier part of the Gupta period, and especially between A. D. 350 and 450. Some of the principal indications of such European influence on the coinage will now be assembled. The abbreviated references are explained in the footnote. The foreign ideas traceable in the Gupta coinage have been skilfully assimilated and Hinduized in the best examples.

Most numismatists are agreed that the Indo-Scythian gold coins are imitations of early Roman *aurei* in both metal and weight. The Gupta gold coinage certainly is a continuation of the Indo-Scythian, with new types. Several of those types are closely related to Roman devices. For instance, the *garuḍa*, or bird-topped standard which frequently recurs, seems to be an adaptation of the Roman "eagle". The figure of the king on several coins of Samudragupta recalls both a Roman emperor and the god Ares as represented on certain Macedonian coins. The cornucopiae in the hand of the reverse goddess on a multitude of coins is obviously either Syrian or Roman. The female deity seated on a wicker stool, as on the reverse of Samudragupta's Lyrist type, closely resembles Apollo on the *omphalos* covered with the *agrēnon* net, as seen on Seleucid coins of Syria, and strange to say, is an almost exact copy of Demeter as represented on a rare coin of Paros, in the British Museum.

The Gupta reverse goddess, whether seated on a throne, a lotus-flower, or a wicker stool appears to be the equivalent of the Greek *τύχη*, the Roman Fortuna.

The Horseman coins of Chandragupta II and his son much resemble certain Macedonian coins, and the horseman spearing a lion on the coins of Prakāśāditya appears to be imitated from a type of Commodus. The goddess seated on a lion, who also appears in the Bilsaṛ sculpture (fig. 5), may be compared with Cybele.

1907—8, Dir.-Genl's office; publ. in *Ann.* 1907—8, Pl. XX; and *J. R. A. S.* 1908, p. 1094, Pl. II).

The silver coins are obviously imitations of hemidrachmae, with some recollections of Roman denarii. The Fantail peacock type has an exact prototype in a coin of Julia Augusta, who died between A. D. 81 and 90. Coins of Paulina (A. D. 217—228), Mariniana (*cir.* A. 250), and Manlia Scantilla Augusta (A. D. 193) also may be compared.

Apart from these details, the whole *facies* of the best Gupta coins clearly betrays an imitation of European models, effected either directly or through Syrian intermediaries[1].

The common occurence of the word *dīnāra* in inscriptions proves that the Roman term *denarius* was familiar in India.

The art of the Gupta period is the last stage in the humanist, naturalistic art

[1] The Gupta coins have been illustrated in so many publications from the days of J. Prinsep and E. Thomas until now, that it appears unnecessary to prepare a new plate. The principal modern references are: *V. A. Smith* 1. "A Classified and Detailed Catalogue of the Gold Coins of the Imperial Gupta Dynasty", etc. (*J. A. S. B.*, vol. LIII, part. I (1884), with 3 plates), cited as "*Gold Coins*"; 2. "The Coinage of the Early or Imperial Gupta Dynasty of Northern India" (*J. R. A. S.*, 1889, with 5 plates), cited as "*Coinage*"; 3. "Observations on the Gupta Coinage" (*J. R. A. S.*, 1893, with 3 plates), cited as "*Observations*"; 4. "Further Observations on the History and Coinage of the Gupta Period" (*J. A. S. B.*, vol. LXIII, part. I, (1894), with 1 plate), cited as "*Further Obs.*"; 5. "*Catalogue of Coins in the Indian Museum, Calcutta*, vol. I, 1906, with 3 plates, sec. 4, cited as "*Catal. I. M.*" *E. J. Rapson*, "Notes on Gupta Coins" (*Num. Chron*, 1891, with 1 plate), cited as "*Notes*". Three choice specimens, namely of Samudragupta — Tiger and Archer types, and Chandragupta II — Lion-trampler type, are reproduced in *H. F. A.*, pl. LXXIII, figs. 7—9. The "Gold Coins" essay was my first publication on Indian numismatics, and naturally required much subsequent correction. My most comprehensive work on the Gupta coinage is that cited as "Coinage". It, too, has received many additions and corrections in the course of time. The details of the comparisons with western coin types will be found in "Gold Coins" and "Coinage". The other publications are mainly concerned with minute technical descriptions.

Fig. 15. Mathurā, Jamālpur mound; standing Buddha 7½ feet or 2.20 m high; *Mathurā Museum Catal.*, No. A 5, Pl. IX; *H. F. A.* fig. 117; 5th cent. (A. S. photo No. D 10, 227 = No. 844 I. M. *List*).

of the schools of ancient India, largely inspired by the kindly spirit of Buddhism, which consciously aimed at the happiness of all sentient creatures. The Hindu gods in Gupta art, even if provided with extra arms in accordance with ritual prescription, are thoroughly human beings who can sympathize with men and women and be loved. There is nothing terrible about Śiva the Ascetic at Deogaṛh (*H. F. A.*, Pl. XXXIV), and the sleeping Vishṇu of the same temple, although four-armed, is absolutely free from all suggestion of monstrosity, while in both compositions the attendant deities seem to be thoroughly happy and pleased with themselves. The Besnagar goddess of the Ganges is a perfectly natural Hindu woman placed in an agreeable pose and beautifully modelled (fig. 3). The Buddhist sculpture is equally human and naturalistic. The ideal ascetic as conceived by the artist who sculptured the exquisite seated Buddha from Sārnāth, while lacking the grave impressiveness of the Ceylon Buddhas or the grim sternness of the cave sculptures, is an eminently lovable Saviour (fig. 14). The images of the Gupta period are usually easy and graceful in their attitudes, and exhibit freshness and vitality of treatment, combined with a sen-

Fig. 16. Standing Buddha, Cawnpore (Photo No. A 76, A. S., N. Circle).

Fig. 17. Gupta temple at Deogaṛh, Jhānsī District, V. P., Vishṇu on Ananta (H. S. photo. No. D^3 55 = No. 751 I. M. *List*).

Fig. 18. Endymion. Nationalmuseum, Stockholm. (From a photo by Johannes Jaeger).

timent of refined restraint which is wanting in much Hindu art. The snub-nosed Tibetan features of the faces in the Bharhut and Sānchī reliefs are replaced by the regular contours of the high-class Aryan countenance, with immense improvement in the attractiveness of the figures. The technical execution of the best works is equal or almost equal to the achievement of the Asokan artists. The skill with which the transparency of the smooth close-fitting robes is indicated specially deserves notice.

The peculiar character of the Gupta sculpture seems to me to be undoubtedly derived from Greece. There is no direct copying of Hellenistic models, as there was in the Gandhāra school, but I feel sure that somehow or other the Gupta artists drank at the fountain of Greek inspiration. While Dr. Farnell was justified in detecting a real resemblance between the Deogaṛh Vishṇu and the Stockholm Endymion, the Indian composition is not in any sense a copy or even an imitation of any Graeco-Roman work. It is thoroughly Indian in subject and treatment, although the artist has felt and understood the European sculptor's conception of a beautiful pose. The result is a charming combination of East and West, such as we see on a vast scale in the inimitable Tāj.

Though particular accounts of the intercommunication between India and foreign countries during the Gupta period have not been preserved, enough is on record to prove conclusively that in that eventful age India was far from being isolated or unknown to the outer world, to which she gave and from which she received much.

Fig. 19. The 'Gupta temple' at Dēogaṛh, Jhānsī District, U. P.; reliefs in panels on sides and end-stones of platform; ? 6th cent. (A. S. photo No. D 3,58 = No. 754 I. M. *List*).

She maintained constant intercourse with the Chinese empire through political missions, commercial voyages, and the incessant travels of innumerable Buddhist pilgrims, who acted as missionaries of Indian ideas in religion, art, and literature, which they introduced freely into China, while at the same time no doubt bringing some Chinese notions to India. From A. D. 357 to 571 we read of ten "embassies" sent to China from one part of India or another. It does not matter whether or not some of the so-called "embassies" may have been the private ventures of merchants; the extent of the intercourse is the material fact. The stream of Buddhist pilgrims from China to the Holy Land of India began in A. D. 399 with Fa-hien, and continued, practically without interruption, to the close of the seventh century. I-tsing, writing in the latter half of that century, enumerates no less than sixty "religieux éminents", who came in search of the Law about that time.

Another stream of Indian sages flowed from India to China, one of the earliest

being Kumārajīva in A. D. 383. The famous author Paramārtha went to China in A. D. 548. The pilgrims and sages often travelled by routes now closed through Tibet and Nepāl, and so kept those countries in constant touch with the plains of India.

Active communication was maintained with Cambodia, Java, and the other islands of the Archipelago which had been colonized long before by Indian emigrants. Chinese authority ascribes the conversion of the Javanese to Buddhism to the missionary efforts of Guṇavarman, Crown Prince of Kashmīr, who died at Nanking in A. D. 431.

Pulakēśin II, the king of Western India, sent a mission to the Persian monarch in A. D. 625 or 626, and received a return embassy, which is commemorated on the walls of an Ajantā cave.

The positive evidence of intercourse with Europe is less abundant, though we hear of embassies or missions to Roman emperors in A. D. 336, 361, and 530. But the indirect evidence afforded by the known course of commerce, the discovery of Roman coins in India, and the manifest influence of European models on the Gupta coinage, permits of no doubt that active communication was maintained between India and the Roman empire. The conquest of the west by Chandragupta II, in the closing years of the fourth century, as already observed, brought the Gangetic provinces into direct communication with the western ports, Barygaza and others, and so through Alexandria with Europe. The overland route through Persia probably was not much used in those times.

Mr. Kaye is fully justified in the observation that the period between A. D. 400 and 650 is "characterized by quite an extraordinary amount of intercourse between India and foreign countries". There is no doubt that that intercourse resulted in the introduction of Greek mathematical and astronomical science into India. The Hindu astronomers Āryabhaṭa and Brahmagupta, who adopted the Greek teaching, were born respectively in A. D. 476 and 598.

To such constant and lively exchange of ideas with foreign lands in both East and West the extraordinary intellectual vitality of the Gupta period was due. Art, literature, and science all benefited by contact with fresh ideas, and I think I am not wrong in discerning in the Gupta sculptures distinct traces of inspiration derived from Hellas[1].

[1] The snub-nosed Tibetan features' of the people in the early reliefs probably mean that the Licchavis as well as other sections of the population of Northern India before the Christian era were largely Tibetan in blood (see *Ind. Ant.*, 1903, p. 233). That is a subject deserving of further investigation. For the controversy about the architect of the Tāj, see *H. F. A.*, pp. 461—418. The dates of the "embassies" to China are collected in Duff, *The Chronology of India* (1899), from *Journal Asiatique*, 3e sér. t. VIII. For embassies to Rome, see Priaulx, *The Indian Travels of Apollonius of Tyana and the Indian Embassies to Rome* (Quaritch, 1873). The accounts of the seventh century pilgrims are abstracted in Chavannes, *Religieux Éminents* (Paris, 1894).

ABBREVIATIONS.

Ann.	*Annual Reports of the Archaeological Survey of India,* ed. Marshall, from 1902—3.
A. S.	Archaeological Survey of India.
A. S. R.	*Archaeological Survey of India Reports,* by Cunningham, etc., 1871—1887, vols. I to XXIII, and Index volume XXIV by V. A. Smith, 1887.
E. H. I.	*The Early History of India,* 3rd ed. in the press.
G. E.	Gupta era of A. D. 319—20.
H. F. A.	V. A. Smith, *A History of Fine Art in India & Ceylon,* Oxford 1911.
I. M.	Indian Museum, Calcutta.
I. M.	*List. A List of the Photographic Negatives etc. in the collection of the Indian Museum, Calcutta... and India Office, London* (Calcutta, Supt Govt Printing, 1900, price 4 rupees.)[1]
Ind. Ant.	*Indian Antiquary.*
J. A. S. B.	*Journal of the Asiatic Society of Bengal.*
J. R. A. S.	*Journal of the Royal Asiatic Society.*
U. P.	United Provinces of Agra and Oudh.
V. E.	Vikrama era.

Note. In this essay the Sanskrit च and ज are represented respectively by *ch* and *j*, equivalent to the German *tsch* and *dsch*. The Asiatic Societies transliterate च by *c*. I have also used *sh* in preference to *ṣ* to represent the Sanskrit ष, the cerebral sibilant.

For the colonization of Java and the Persian embassies, see *H. F. A.*, pp. 260, 290. On Roman coins in India, see Sewell, *J. R. A. S.* 1904, p. 591, and *Early Hist. of India.*, 3rd ed. pp. 306, 343. Mr. Kaye's remarks will be found in *J. R. A. S.*, 1910, p. 759.

[1] The negatives formerly kept at the Indian Museum are now at Simla in the custody of the Director-General of Archaeology. Multitudes of negatives have been added to the collections in India and London since the *List* was published. Photographs may be bought at moderate prices.

BEITRÄGE ZUR GESCHICHTE DER JAPANISCHEN LACKKUNST. VON NORITAKE TSUDA.[1]

I. DIE NURISHI.

Die wesentliche Arbeit fällt bei allen japanischen Lackarbeiten dem *Nurishi* 塗師 zu, der die farbigen Lackgründe schafft. Die Tätigkeit des Goldlackkünstlers, des *Makiëshi* ist sekundär: sie ist nur *eine* Art der Dekoration, und auch ohne sie ist ein in sich vollkommenes Werk der Lackkunst denkbar. Noch in der Rangordnung der Tokugawa standen denn auch die Nurishi vor den Makiëshi. Trotzdem haben sowohl in Japan wie in Europa der Goldlack und seine Meister fast ausschließlich die Aufmerksamkeit der Forscher und Liebhaber auf sich gezogen und Namen und Arbeit der Nurishi sehr zu Unrecht in Vergessenheit gebracht. Die Nachrichten von ihrem Leben und Schaffen fließen daher sehr spärlich, wie auch der folgende Versuch beweist, der zum ersten Male das Material zusammenstellt und daher naturgemäß fehlerhaft und unvollständig geblieben ist.

1. SHUNKEI 春慶 lebte in Sakai, Provinz Izumi, in der Zeit des Kaisers Gokameyama (1373—1392). Seine eigentlichen Namen sind unbekannt. Er gilt als der Erfinder des *Shunkei Nuri*[2] 春慶塗.

Nach Kurokawa Mayori ist Shunkei nicht der Erfinder, sondern nur der Vollender dieser Gattung. Als Beweise für ihre Existenz lange vor der Zeit des Meisters führt er die Rahmen eines Byōbū[3] im Tōdaiji, Nara, und ein gelacktes Karabitsu (Truhe chinesischer Form) im Tōji 東寺 im Akigori, Provinz Tosa, an.

Die Technik des Shunkei Nuri wurde besonders in der Provinz Hida (*Hida Shunkei*) und in Noshiro, Provinz Dewa, gepflegt (*Noshiro Shunkei*) (s. Nr. 10 und 12).

2. SHUKŌ 珠光, Gō *Kōrakuan* 香樂庵[4], Priester aus Nara[5], später, etwa dreißigjährig, Schüler des Ikkyū 一休 (1394—1481) im Tempel Daitokuji bei Kyōto. Er wurde der Begründer einer eigenen Schule des Chanoyu und Lehrer des Ashikaga Yoshimasa (1435—1490). Auch die von ihm gefertigten Lackgeräte sind fast ausschließlich für das Chanoyu bestimmt. Er starb in seinem 80. Jahre, wann, ist unbekannt.

---

[1] Nach englisch geschriebenen Notizen des Verfassers. Die Erläuterungen und Berichtigungen in den Anmerkungen habe ich hinzugefügt. O. K.

[2] Rein Japan II. 417, 427.

[3] Wohl der bekannte Vogelfederschirm im Shōsōin.

[4] Familienname *Murata*, Name *Shigeyoshi* 茂吉, geistlicher Name *Kyūshin Hōshi* 休心法師.

[5] Im Shōmyōji 稻名寺.

3. HANEDA GORŌ 羽田五郎, Zeitgenosse des Ashikaga Yoshimasa (1435 bis 1490), lebte in der Nähe des Hokkaimon 法界門 in Nara, seine Arbeiten sind danach als *Hokkaimon Nuri* bekannt. Auch er verfertigte vor allem Teegeräte, unter denen die beiderseits schwarz gelackten *Haneda Bon* 羽田盆 die bekanntesten sind. Er gilt auch als der Erfinder der *Natsume* genannten Teedosen in Gestalt der Frucht der Jujube (Zizyphus vulgaris, Lam.).

4. HIDETSUGU 秀次. Es gibt sechs dieses Namens.

a) *Shinonoi* 篠井 *Hidetsugu*, Gō *Zensai* 善齋[1], arbeitete in Nara für den berühmten Chajin Shōō 紹鷗[2]. Seine Natsume sind besonders berühmt.

b) *Noro* 野路 *Hidetsugu*, Gō *Zenkyō* 善鏡, nennt sich auch *Tenkaichi Yoji* 天下一與次 *Hidetsugu*, Sohn des vorigen. Er arbeitete für Sen no Rikyū 千利休 (1520 bis 1591).

c) *Zenshō* 善紹, Sohn des vorigen[3].

d) *Rinzai* 林齋 lebte in Kyōto und arbeitete für Kobori Enshū (Masakazu 政一, 1579—1647). Von seinen Teebüchsen waren die *Nakatsugi* 中次 genannten, bei denen Deckel und Unterteil gleich groß waren, vor allem berühmt durch ihre ausgezeichnete Arbeit, die einen völlig luftdichten Verschluß verbürgte.

e) *Yosai* 與齋 und f. *Chōan* 長庵[4].

5. SEIAMI 盛阿彌[5] arbeitete in Kyōto Teegerät für Sen no Rikyū und Hideyoshi, der ihm den Titel *Tenka Ichi* 天下一 verlieh. Es gibt im ganzen drei Generationen gleichen Namens.

6. FUJISHIGE TŌGAN 藤重藤巖 lebte in Nara. Nach der Zerstörung des Schlosses in Ōsaka (1615) wurden er und sein Sohn[6] von Iyeyasu nach Ōsaka geschickt, um unter den Trümmern der Schatzhäuser nach Meibutsu-Chaire zu suchen. Die Reste, die sie fanden, wurden von ihnen sehr geschickt mit Lack repariert, — angeblich das erste Beispiel für die Verwendung von Lack zur Wiederherstellung keramischer Arbeiten.

7. SEKI SŌCHŌ 關宗長 lebte um die Periode Kwanei (1624—1643). Er ist der erste, der seine Arbeiten mit Lack bezeichnete. Vorher wurden die Bezeichnungen stets eingraviert.

8. KONDŌ DŌSHI 近藤道志, Sohn eines Lackmeisters *Dōkei* 道惠, lebte in Ayakōji in Kyōto und arbeitete Teegerät für Kobori Enshū und Katagiri Sekishū 片桐石州 (1605—1673). Das von ihm erfundene *Ijiiji* いじいじ *nuri* mit feinen Wellenmustern[7] im Lack verschaffte ihm die besondere Schätzung der Chajin.

---

[1] Gewöhnlicher Name *Yagorō* 彌五郎.
[2] 1504—1556 oder 1506—1558.
[3] Arbeitete für Furuta Oribe 古田織部 (1545—1615).
[4] oder *Chōsai* 長齋.
[5] Name *Shōho* 紹甫.
[6] Vielmehr sein *Vater* Tōgen 籐元.
[7] 極細の波紋.

9. HIRAI[1] IKKAN 飛來一閑, Gō *Chōsessai* 朝雪齋, *Kongō Sanjin* 金剛山人 und *Chōchōshi* 蝶々子, ein Chinese, der sich in der Kwanei-Periode (1624—1643) in Kyōto niederließ, dort ein bedeutender Chajin[2] wurde und 1657 im 8. Jahre starb. Seine Lackarbeiten sind aus Holz mit einem Überzuge gelackten Papiers oder aus gelacktem Papier. Sie sind stets mit den Zeichen 閑 oder 飛 bezeichnet und als *Ikkan Bari* 一閑張 bekannt. Seine Nachkommen arbeiteten in derselben Art[3].

10. NARITA SANZAËMON 成田三左衛門 lebte in der Provinz Hida[4] in der Periode Kwanei (1624—1643). Ein gelb gelackter Vogelkäfig, den er seinem Fürsten[5] Kanamori Sōwa 金森宗和[6] überreichte, begründete seinen Ruhm. Er gilt als der Erfinder des *Hida Shunkei* 飛彈春慶 oder *Hekime Zaiku* 批目細工. Die Arbeiten dieser Art, meist Bon (Anbietplatten), sind mit einer Mischung gelben und roten Lackes bedeckt, die einen bräunlichen Ton annimmt und die Maserung des Holzes sehen läßt.

11. FUKUZŌ 福藏, weitere Namen unbekannt, soll in der Periode Ōei (1394 bis 1427) oder Kii nach Wajima in der Provinz Noto gekommen und die Technik des Negoro-nuri dorthin verpflanzt haben (*Wajima-nuri* 輪嶋塗). Diese Schwarz- und Rotlackarbeiten, meist Eßgerät, wurden aber erst bekannter, als in der Periode Kwambun (1661—1672) am Komineyama bei Wajima ein Ton gefunden wurde, der sich besonders gut als Bestandteil der Grundierung (Shitaji 下地) eignete.

12. YAMAUCHI SANKURŌ 山打三九郎, ein Lackmeister aus der Provinz Hida, kam in der Periode Tenna (1673—1683) nach Noshiro in der Provinz Dewa und wurde der Erfinder des *Noshiro-nuri* 能代塗 oder *Noshiro-shunkei* 能代春慶[7] mit hellgelber Lackhaut, die die Holzmaserung durchscheinen ließ. Das Noshiro-nuri soll meist auf offener See gearbeitet worden sein, um jeden Staub fernzuhalten.

13. JIGOZAËMON 治五左衛門, nach sehr zweifelhafter Überlieferung der Erfinder des *Jōgahana-nuri* 城端塗, Lackarbeiten mit Malerei in farbigem Lack oder *Mitsudasō* 密陀僧 (gefärbter Lösung von Bleiglätte in Öl) auf Schwarzlackgrund. Er soll der Sohn eines Priesters Yūgen 祐玄 sein, der in der Periode Bummei (1419 bis 1486) mit einem Priester Rennyo 蓮如 nach Etchū kam, in Kyūshū von einem Chinesen die Lackmalerei erlernt und sich später in Jōgahana (Etchū) niedergelassen haben. Die Blütezeit des Jōgahanalackes fällt ins 18. Jahrhundert.

14. NAKAMURA SŌTETSU 中村宗哲, Gō *Kōyū Shitsuō* 公遊漆翁, *Yūzan* 勇山 und *Hōsun-sai* 方寸齋[8], gestorben im 5. Monat Genroku 8 = Juni/Juli 1695 im 79. Jahre, in Kyōto tätig. Von ihm stammt das *Yozakura-nuri* 夜櫻塗, dessen lange

[1] Der Name kommt von seinem gleichnamigen Heimatberge am Tungting-See.
[2] Schüler des Sen-no Sōtan 千宗旦 (1578—1659).
[3] In 12 Generationen.
[4] in Takayama.
[5] D. h. dem Sohne s. Fürsten Kanamori Arishige 可重.
[6] Gest 1656.
[7] Rein II. 427. [8] Tsūshō *Hachirōbei*, Name *Gempitsu* 玄弼.

geheim gehaltene Technik in der Zeitschrift Shikkōkwai Zasshi 漆工會雜誌 Nr. 46, p. 10, beschrieben wird. Die Kirschblüten werden danach mit einer Mischung von Rōiro- und Nashi-ji-Urushi gemalt und, nachdem sie getrocknet waren, mit Roiro-Urushi übergelackt. Die Kirschblüten erscheinen so in vagen Umrissen gleichsam wie in Nacht getaucht auf schwarzem Grunde[1].

15. NISHIMURA HIKOBEI 西村彦兵衛, *Sōchū* 宗忠, geb. 1720, gestorben Ansei 2, 5, 14 = 3. Juli 1773 in Kyōto. Ein in Goldlack auf Schwarzlackgrund gemalter Elefant[2] gewann besondere Popularität und verschaffte ihm den Namen *Zōhiko* 象彦.

16. IKEDA GEMBEI 池田源兵衛, Sohn eines gleichnamigen Samurai der Familie Tsugaru, der schon in der Periode Kwambun (1661—1672) nach Edo gesandt worden war, um die Kunst des Lackes zu erlernen, aber vor Erreichung seines Zieles starb, kam Genroku 10 = 1697 nach Edo und wurde der Schüler des Lackmeisters Seikai Tarōzaëmon 青海太郎左衛門. Nach Beendigung seiner Lehrzeit kehrte er nach Tsugaru zurück und nannte sich Seikai Gembei. Er ist der Begründer des Tsugaru-nuri 津輕塗 (auch Kara 韓 -nuri genannt), das dem Wakasa-nuri ähnelt, aber kein Gold oder Silber verwendet[3].

17. ŌKUBO TATSUGORŌ 大久保辰五郎, der Nachkomme von Lackarbeitern, die in der Periode Genroku (1688—1703) aus der Provinz Ōmi nach Handa in Awa gekommen waren, lebte in der Periode Bunkwa (1804—1817). Er vervollkommnete die Arbeiten von Handa mit Hilfe eines Goldlackmeisters aus Aizu und wurde zum Samurai befördert. Seine und seiner Nachkommen Arbeiten kommen dem Kuroë-nuri gleich, sind aber nur für den täglichen Gebrauch bestimmt.

18. SANŌ CHŌKWAN 佐野長寛, gewöhnlicher Name *Jisuke* 治助, Firmenname *Nagahamaya*, geboren 1791, gestorben Ansei 3, 3, 2 = 6. April 1856[4] in Kyōto, fünfter Nachkomme eines Koreaners Chōkwan, besuchte in jungen Jahren verschiedene Lackwerkstätten in ganz Japan und ließ sich erst 1825 dauernd in Kyōto nieder. Er ist berühmt wegen seiner Schwarzlacke und Purpurlacke 紫漆. Diese soll er nach Jahren vergeblicher Anstrengung den Arbeiten eines Goldlackmeisters in Edo nachgebildet haben, der sich geweigert hatte, ihn das Geheimnis seines Purpurlackes zu lehren.

19. TANABE TERUFUSA 田邊照房 arbeitete in Edo in der späteren Tokugawazeit und ausschließlich für die Tokugawafamilie. Er ist an den Lackarbeiten für die Grabtempel in Nikkō beteiligt.

20. MIKAMI JISUKE 三上治助 aus der Provinz Ōmi, kam 1834, 16 Jahre alt, nach Kyōto, wo er Schüler des Mikami Sasuke wurde, dessen Familiennamen er 1850 annahm.

---

[1] Außer Gempitsu gibt es noch sechs Generationen desselben Namens.
[2] Vielmehr Fugen auf dem Elefanten.
[3] Rein II. 428.
[4] Oder Bunkyū 3 = 1863.

21. YAMAMOTO YASUBEI 山本安兵衛 lebte in Shizuoka um die Periode Bunsei (1818—1829). Er arbeitete Lackmosaikwerke.

22. UKITSU 雨橘, ein Bauer in Nagoya und Amateurlackmeister, dessen übrige Namen unbekannt sind, arbeitete um die Periode Kaei (1848—1853) Lackarbeiten in der Art des Shunkei-nuri, die als Ukitsu-nuri bekannt sind und trotz ihres scheinbar rohen Aussehens bei den Chajin von Nagoya besonders hochgeschätzt wurden.

23. KANDA GOBEI 神田五兵衛 arbeitete zu Anfang der Periode Meiji in Hirakimura, Katō-gori, Provinz Harima, in der Art des Shunkei-nuri, meistens Jūbako 重箱. Seine Werke, die er mit der eingebrannten Marke 入金五 zu zeichnen pflegte, sind als Kiyomizu-Sashi 清水指 bekannt.

24. KIMURA HYŌSAI 木村表齋, 1817 in der Provinz Ōmi geboren, wurde Schüler des Lackmeisters Shibata Tōbei 柴田藤兵衛 in Kyōto. Seine Schwarzlacke und Arbeiten in der Art des Negoronuri 根來塗[1] wurden sehr geschätzt. Er starb 14. Februar 1885. Sein jüngerer Bruder *Yasaburō* (*Hyōsai II* = 二代表齋) ist sein Nachfolger.

25. HASHIMOTO ICHIZŌ 橋本市藏, 1817 als Sohn eines Schwertscheidenmachers Matajirō in Edo geboren, folgte der Profession seines Vaters. Seine Arbeiten tragen den Stempel 橋市. Mit 50 Jahren wurde er Laienbruder und nahm den Namen *Suiami* 醉阿彌 an. Nach der Abschaffung der Sitte des Schwerttragens arbeitete er Nachahmungen von Bambusarbeiten in Lack (*Take Mozō-nuri* 竹摸造塗). Er starb 2. Februar 1882. Sein Adoptivsohn setzte seine Art fort.

[1] Rein.

SOME HINDU 'SILPA' SHASTRAS IN THEIR RELATION TO SOUTH INDIAN SCULPTURE.

BY W. S. HADAWAY.

The canons concerning the proportions of the human figure, as used by the Hindu "Stapathy" or image maker, are found in a great variety of manuscript works in various oriental libraries.

It is unfortunate, however, that though useful fragments abound in manuscripts, there is no published work either in any Indian vernacular, or in any European language, which treats of the particular "Shastras" or canons by which the workman is guided in his modelling of the figure.

The Hindu image maker or sculptor, does not work from life, as is the usual practice among Europeans, but he has in place of the living model, a most elaborate and beautiful system of proportions, which he uses constantly, combining these with close observation and study of natural detail. It is, in fact, a series of anatomical rules and formulae, of infinitely more practical use than any European system which I know of, for the Indian one treats of the actual proportion and of the surface form, rather than the more "scientific" attachments of muscles and the articulation of bones.

There is in the Hindu system nothing complicated or difficult to understand or remember, but, like every other canon of artistic proportion, these methods are no more capable of producing "works of art" in unskilled hands than are any other aids or methods.

That they have a very deep significance to the Orthodox Hindu, as practically all the image makers art is hieratic, need not be considered here at length. It will be enough for the present if I explain that each separate system is applicable to certain deities, and to make an image of one deity by the system right and proper for another, is a solecism of which no orthodox workman would be guilty.

We will return to the Manuscripts from which the details to be considered have been gathered.

These Manuscripts are generally encyclopaedic in contents and the actual part which has to do with proportions of images is more often than not the merest fragment

This is not really serious, so far as practical work is concerned, for every skilled sculptor has the particular shastras he uses in his own mind, having learnt them by word of mouth from his father or his master, when a child or young man.

Whether the workman speaks Tamil or Telugu or some other Indian vernacular does not matter, for the Sanskrit slokas in which the systems are crystalized

learnt by rote, probably long before the actual purport of the words is understood at all.

The meaning is explained and studied as the workman progresses in skill with his art. Besides this, some workmen now-a-days have their own manuscripts, in their own vernacular, but these are not common.

These shastras are the common property of Hindu artisans, whether of northern or southern India, but, with the caste system, in which the son follows the occupation of his fathers, persons outside the artisan caste have no concern with them, and they have been, consequently, neglected to a great extent by students of sanskrit, unable to come into immediate contact with the artisans themselves.

It has been my privilege for several years to work with some of the best of the South Indian image makers, and being a metal worker myself, I have been able to study their art, both practically and theoretically, particularly as it concerns sculpture in stone, and casting in metal.

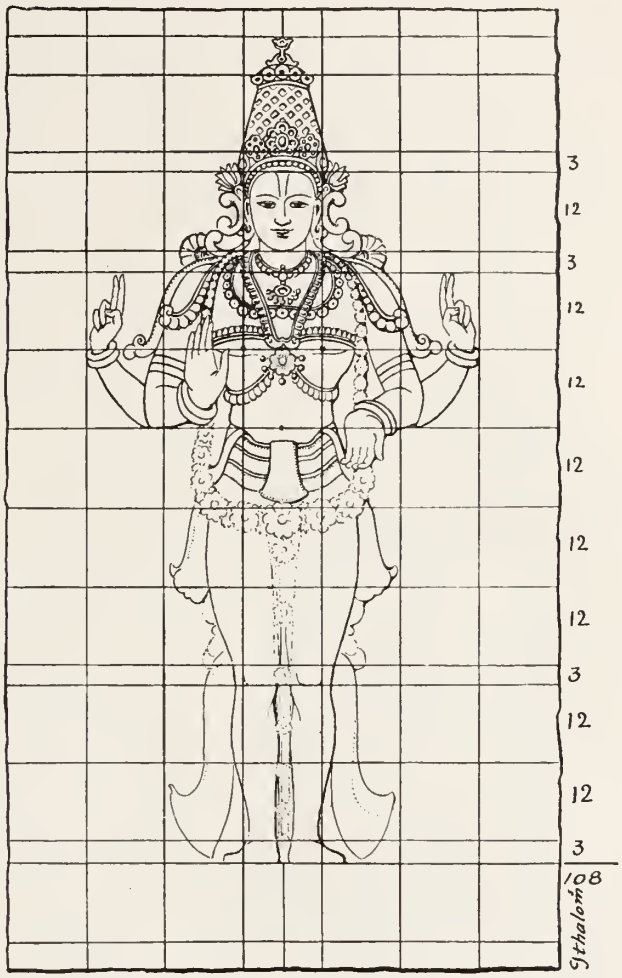

Fig. 1. Nava-thalam system. The figure is 9 "faces" high — divided as follows: — face 1 part; torso 3 parts; legs 4 parts; hair, neck, knee and foot 1/4 part each. Total 9 parts, or 9 "thalams".

For many of the notes which I have worked out practically, my method has been to have them translated from some manuscripts (in Sanskrit) into the local vernacular (which here is Tamil) and then to have them again translated into English by an artisan, assisted by another person who understood English.

This somewhat round-about method has been necessary, for without exception, I have never been able to find a single Sanskrit scholar who understood enough of the technical and artistic terms in use to translate directly into English, nor could I find an artisan who understood both English and Sanskrit.

As I have, however, only used the translations as checks to the artisan's own working out of the systems, it is not a matter of very great importance.

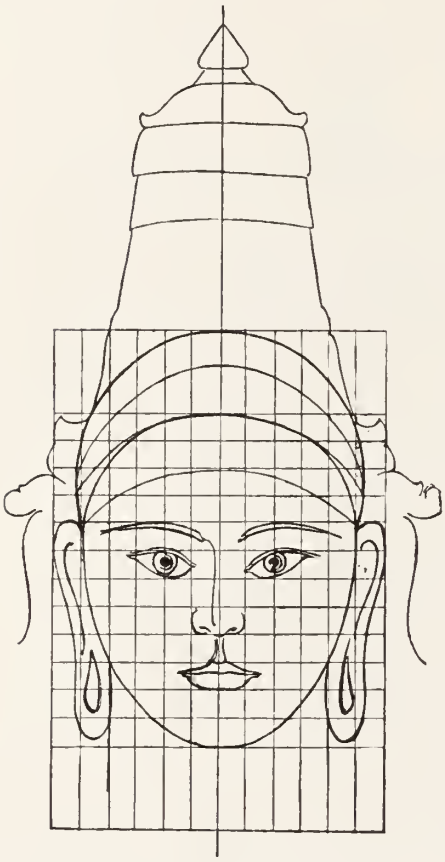

Fig. 2. The Head is divided as follows: — length of face 1 thalam; breadth of face 1 thalam; hair, to top of head ¼ thalam. The thalam is again divided into 12 equal parts or 'angulas', each way. Forehead, 4 ans. broad, 8 ans. long; nose 4 ans. long, 2 ans. broad; eyes 2 ans. long, 1 an. broad; ⅓ space of eye occupied by circle in centre, ⅓ of that occupied by pupil; eyebrows 4 ans. long, 2 yavas broad; lips 1 an. below the nose, lower lip twice the breadth of the upper, length 3 ans; chin 2 ans. below the lips, projections outward of lip ½ an.

In the Madras Oriental Manuscript library there are some sixteen books, which in some part deal with Silpa shastras, and in the Tanjore Palace library are many more books of similar character.

The one, however, which has proved most useful has been a manuscript found in the Trevandram Palace library in Travancore, and this was translated for me by the Superintendent of the School of Arts at Trevandram, Mr. Narayana Iyer, B. A.

"Silpa shastra" in India is a term rather loosely applied to any treatise on the arts and crafts and a "Silpi" or a "Stupathy" is a master workman, who may work mostly as an image maker, or as a sculptor of stone figures, or as a master stone mason and builder.

The "Architect" of the West is quite unknown in truly Hindu work.

There is no theorist who sits in an office and prepares plans and calculates stresses, but the head workman directs his co-workers as the work proceeds, working with them on the spot.

In the following notes I am using freely the excellent material sent me by Mr. Narayana Iyer, and here and there, as occasion demands, I shall add explanations which will help to make the notes and the diagrams more easily understood.

The Hindu Stupathy works with a definite system of proportions according to the deity he is to represent; the proportions varying, some deities being fashioned according to one system, some to another.

But first, the actual height of the figure to be made is determined by measurements of the room or shrine in which it is to be enclosed. This chamber, or inner shrine, is called the "Garbha — Graha". There are two methods of determining the height of the figure in question, and different religious effects are predicted according to which is chosen.

A. The doorway of the shrine, through which the image is seen at the time of worship is the chief object for making the calculation.

The height of the doorway is taken, and $^{3}/_{4}$ ths, $^{7}/_{8}$ ths, or $^{8}/_{9}$ ths of this height may be used as the height of the actual figure, excluding the crown on the head and the seat or stand below.

B. The breadth of the Garbha — Graha is also sometimes reckoned, and $^{3}/_{5}$ ths, $^{2}/_{3}$ rds, or $^{1}/_{2}$ of the same is allowed for the height of the figure.

Thus, there are six optional heights allowable.

The height being determined by one of the six proportions specified above, the next stage consists in proportioning the figure itself.

The word in use for the larger measure of proportion is "Thalam" a Sanskrit word meaning a short span, and it is interesting here to note the similarity of terms in use, by the Indian and the mediaeval European sculptors. "Spans", "fingers" and "palms" are words in constant use in old European books treating of arts and crafts. Bearing in mind that the actual image to be fashioned must be made according to one definite system, the total height is divided, into one of five different sets of proportions.

These are 10, 9, 8, 7 or 5 equal parts of the whole height, of the figure, and are called "Dasa" thalam, "Nava" thalam, "Ashta" thalam, "Septa" thalam or "Pancha" thalam, from the Sanskrit names of these five numerals.

As the systems are all proportionate, they do not depend on fixed measurements such as centimetres or inches, but the span is taken to represent the actual span of the figure being made.

Fig. 3. The proportions for the hand are: palm 8 angulas long, 6 an. broad + $1\,^{1}/_{8}$ an. for the thumb; at the wrist 4 an. broad; middle finger 6 an. long; ring and index fingers, $^{9}/_{10}$ of middle finger; little finger and thumb, $^{9}/_{10}$ of index finger. Excepting the thumb, the two lower joints of the fingers of equal length and the upper joint half of the one below it. Circumference of the thumb at the base is 6 an.; of the second finger 3 an.; of the other fingers $^{1}/_{8}$ less than that of the finger next it.

The thalam or span is now divided into 12 equal parts each part being termed an "Angula" or finger, naturally the breadth of the finger of the image. The angula is again divided into 8 equal parts for purpose of more minute measurement, and these parts are called "Yavas".

For still more minute measurements, the yavas may be again divided, but it is seldom necessary in practice.

Thus, 8 yavas equal one angula; and 12 angulas equal one thalam.

With strict rules laid down for even minute measurements of details, there is still much latitude allowed in working several portions, and it is by the artistic use of this licence that the really vast difference between a commonplace figure and

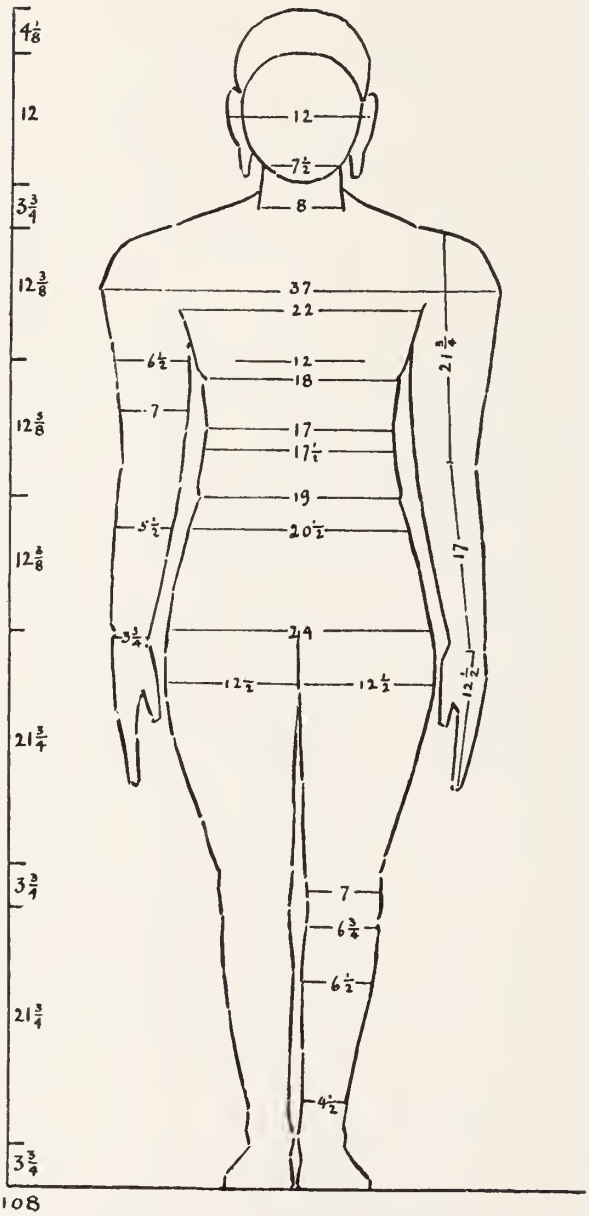

Fig. 4. A variation of the Nava-thalam system. The length of the face is the same as No. 1, but the torso is longer and the legs shorter.

a genuine "work of art" is often determined.

Beside the figure unclad, there are three other portions of the image with all of which the artist must concern himself. These are: 1. the crown on the head, which may be 1, $1\,1/2$ or 2 thalams in height, and may be either round or somewhat flat and oval like a tortoise, and which also at the top may be convex in shape like an open umbrella, or concave, like a lotus flower; 2. the stand or seat worked in lotus pattern or otherwise may be of any height which will suit the figure; 3. the ornaments of the ears, neck, and other parts, the wearing of the attributes, whether arms, or other sorts of objects, (specified for each deity) and the clothing or drapery in general are all left to the artistic skill of the workman, but it is particularly specified that they should look very beautiful.

In practice distinctive differences in head dress are an useful way of distinguishing between Saivite and Vishnavite deities, which are often otherwiese very similar, especially when no other distinctive attribute is to be found.

Let us suppose that the image maker is to fashion a figure of the deity Vishnu from a block of stone.

Vishnu is one of the deities which should be made on the nava thalam system. This system is perhaps the most perfect in its working out, and by dividing the nine thalams into twelve parts each, the total is one hundred and eight, a sacred number in itself among orthodox Hindus.

Probenummer.

A reference to the diagram No. 1 will show the manner of mapping out the figure. Eight thalams or parts of the whole height are accounted for by the face, torso, and legs, and the ninth is sub-divided into four parts each of three angulas, which make up the ninth thalam and gives the proportions for the hair, neck, knee and foot. A further reference to the same diagram Nr. 1 shows that the lines marking the thalams coincide with the nipples, navel, and middle of the figure.

This particular figure was worked out for me by my friend in Travancore and on showing it to artists elsewhere it has been acknowledged to be correct in every detail.

There are, however, many slight variations on this system in use, and the table below compiled from different manuscript notes of several sculptors will show the differences.

Table shewing variations of the 'Nava-Thalam' system, according to different authorities.	from the 'Kasyapu' silpa, (Oriental Mss. Library, Madras.)	from various Hindu Stupathies.		Given by Dr. Coomaraswamy in his 'Sinhalese Art'.			from Travancore Ms. worked out in diagram number I.
				Sariputra.	Brihat Samhita.	Sakra-carya.	
Crown of head (hair).	3	$4^{1}/_{8}$	4	$3^{?}$	3	3	3
Hair to eyes.	4	—	—	—	—	—	—
Eyes to cheek.	4	12	12	12	12	12	12
Cheek to chin.	4	—	—	—	—	—	—
Neck.	4	$3^{3}/_{4}$	4	4	4	4	3
Neck to nipple.	12	$12^{3}/_{8}$	12	12	12	12	12
Nipple to navel.	12	$12^{3}/_{8}$	12	12	12	12	12
Navel to middle.	12	$12^{3}/_{8}$	12	12	12	12	12
Thigh.	24	$21^{3}/_{4}$	24	24	24	24	24
Knee.	not given	$3^{3}/_{4}$	4	4	4	4	3
Knee to ankle (top of foot).	24	$21^{3}/_{4}$	24	24	24	24	24
Foot.	not given	$3^{3}/_{4}$	4	4	4	4	3
		108	112	111	111	111	108

Although this table shows results from many different sources, besides the one already explained and shown at the right hand side of No. 1 diagram, there is only one other which totals to one hundred and eight parts, though the face in all cases is twelve angulas or one thalam in length.

I give only the measurements of the height in the comparative table leaving out of consideration the arms, hands and length of foot. These are given in some cases but need not be considered at present.

To proceed with the nava thalam system, further proportions are specified as follows:

Length of upper arm to elbow twenty four angulas; fore-arm to wrist twenty two angulas; length of hand fourteen angulas. The face and hand, measurements

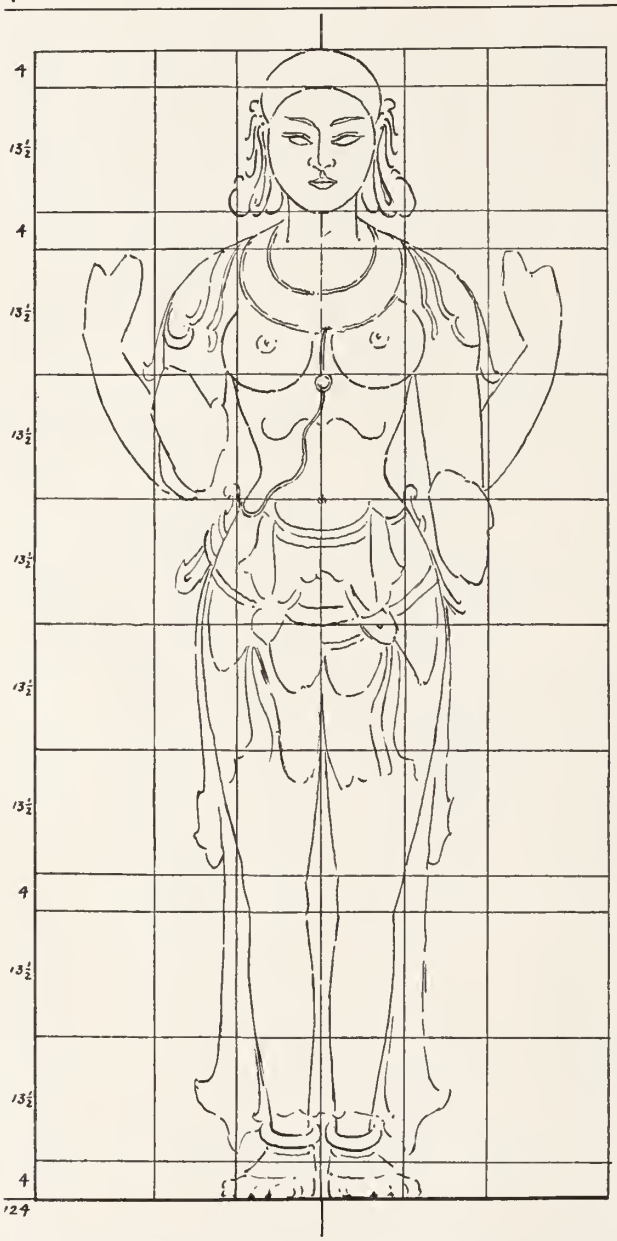

Fig. 5. A variation of the Nava-thalam system — suitable for certain female figures.

are given in the diagrams Nos. 2 and 3 and these relate to the system shown in full in diagram No. 1.

The two variations of this nava thalam system, diagrams Nos. 4 and 5 worked out for me by my assistant Paramasiva Stupathy (an hereditary temple image maker) show all the principal measurements including the breadths of the face, neck, torso, arms and legs.

As to which deities these variations of the perfect nava thalam system are applicable, my present knowledge of the subject is not sufficient to state with accuracy.

It is a matter which is not so much concerned with the Silpa Shastras, but is treated at length in another group of Shastraic writings known as the "Manthra Shastras", religious sciences which treat of Gods and Goddesses for mediation and worship, for particular purposes at different stages in one's religious development.

The Kasyapu Silpa, however, gives the information that the nava thalam system is suitable for Vasus (devatis), Murthis, Vidyasal, (gods of learning), Lokapalakas (guardian angels), and Vishnu; I think it may also include Siva, as well.

The next system to be considered is known as the "Dasa thalam" system, and this is treated by the image maker as a modification of the nava thalam system.

Diagram No. 6 will explain this ten thalam method and the differences in proportions between it and the perfect nine thalam system, is shewn by the numbers on the side of the drawing.

It will be seen that the whole height is here divided into one hundred and twenty parts instead of one hundred and eight, and that the extra 12 parts are made up by additions of two to the face, one each to the neck, knee and foot, three to the torso, and 4 to the legs. It is actually a ten *thalam* system, but not a ten *face* system, as the face is fourteen parts of the whole height and not twelve.

While it is not my intention to discuss at present the comparative artistic excellence of the various systems, I think that most critics will at once agree that in the variations of the nava thalam method, the shoulders of both the male and female figures seem disproportionately wide.

I mention this merely to suggest that an explanation may be found in the fact that only a few Hindu deities are modelled with a single set of arms, and the artists may have felt the artistic need of very wide shoulders. It is certainly the case that in deities with many arms the wide shoulders do not trouble one as they some times do in single armed figures.

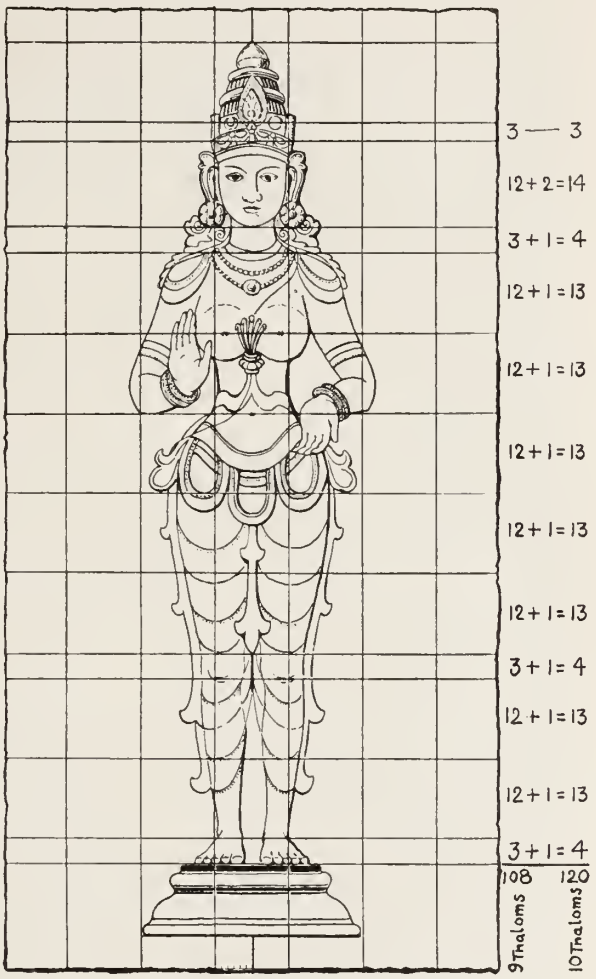

Fig. 6. Dasa-thalam system — A modification of the Nava-thalam system. Right side shews changes in height. The diagram does not represent any particular deity.

Of the three other systems, those of eight and seven thalams I have had considerable difficulty in finding any artisan to make reasonable diagrams.

These systems are to be detected in the images of minor deities, and often in the Krishna image when he is represented as a youth and not as a babe.

Of the five thalam system, the last of those used, Vighnesvara, the elephant headed god, commonly known as 'Ganesh', 'Ganesa', or 'Ganapathy' and Krishna as a babe, and dwarf figures, are made according to this method.

The diagram No. 7 shews all the given measurements for the Ganesa and the only Krishna figure which I have been able to procure shows a division into sixty four parts instead of sixty.

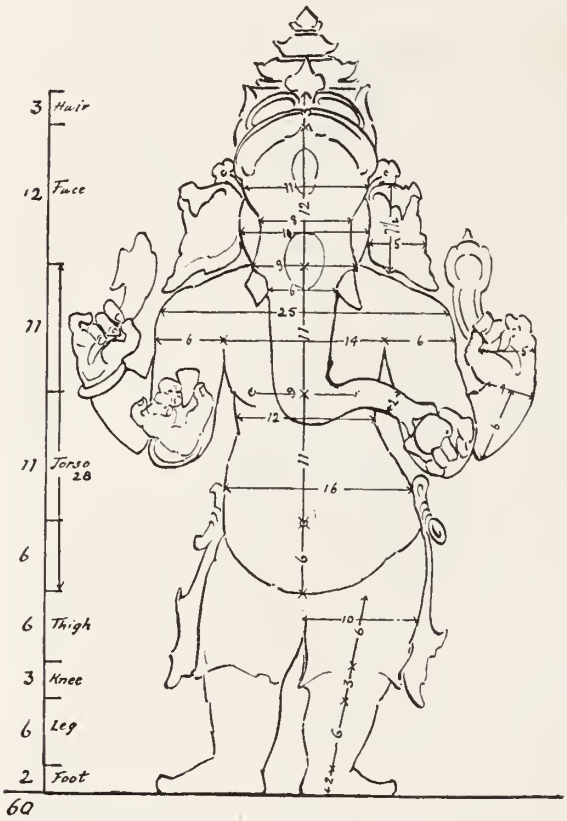

Fig. 7. Vighnesvara or Ganesha, Siva's first Son: Pancha-thalam system — The figure is 5 "faces" high, dividing each of the 5 parts (or thalams, or faces) again into 12 equal parts, the division of the whole figure is as follows: face (or 1 thalam); torso 28; hair 3; knee 3; foot 2; thigh 6; leg 6; Total 60, or 5 thalams.

For a full appreciation of the esoteric significance of the various systems as actually used, one needs much more than a passing acquaintance with both Hindu Mythology and the Hindu system of ethics, but even a cursory knowledge of the systems and of the Mythology give one an excellent grasp of the general idea of fashioning the deity or minor deity of the numerous Hindu pantheon, according to its use or relative importance in the religious system.

The matter is very little understood now-a-days, even in India, except by a very few students among Brahmin priests and by a few of the image makers themselves.

A word of explanation in regard to the diagrams may be useful.

One must grasp that they are all drawn in "elevation" exactly as an architect or a cabinet maker would make a working drawing of the façade of a building, or front of a cabinet.

It is, of course, quite impossible to ever see a figure exactly in that way, for it is a draughtsman's convention, assuming that the eye is on a level with each part of the figure at one and the same time.

In actual sculpture, it would be the only method of marking out a figure not in action, practically, if this method were used.

One cannot expect much artistic quality in a mere outline diagram; they are only given as illustrative figures on which measurements could be shown in the flat.

For an artistic perception of these Hindu systems in practical use the only right way, if one is to form a just opinion of their art, is to study carefully the best examples available in actual sculptured figures in stone and metal.

The few photographs reproduced, will give one a slight idea of the real appearance of both copper and stone figures, and I have selected but a few which have been carefully measured and which tally with the systems explained though I doubt if any actual example would ever be wholly accurate in every detail.

Fig. 8. Natesa (Dancing Siva). Gov't Museum. Madras. Height 3 feet 11 inches. Nava Thalam Measurement.

Fig. 9. Lakshmi. Musée Guimet, Paris. Height 35 inches. To shew tapering limbs.

Fig. 10. Natesa (Dancing Siva). Musée Guimet, Paris. Height 2 feet, 6 inches. Late work shewing accentuation of muscles.

It must always be borne in mind that any canon of proportion with artists, be they eastern or western, are but guides and assistants, and these are no more absolute and correct receipts for making "works of art" than any others, though doubtless the most accurately fashioned image would always make the strongest appeal to the student of religion, if he realized its accuracy.

One image, however, Fig. 8, which I have measured with great care, shows the

Fig. 11. Sivakarni (Siva's beloved one, a name of Parvati). Property of R. F. Stoney, Esq. Height $5\frac{7}{8}$ inches. Septa Thalam Measurement.

Fig. 13. Krishna. Property of Author. Height (figure alone) 4 inches. Pancha Thalam Measurement.

nava thalam system with almost perfect accuracy, and although it has been reproduced before, I show it now again, as being the best example I have yet seen both as a work of art and an exposition of this system.

The measurements were taken in inches, and will be given so, as the actual height of the figure, which is thirty six inches, lends itself to the divisions and proportions of this system.

All measurements of height should follow the pose of the figure, not of course being taken in a vertical line as in the diagram which is of a figure standing erect.

The face of this Natesa Fig. 8 measures four inches, (one ninth of thirty six); the space from the base of the neck to the nipple, to the navel from the nipple, and to the middle from the navel, are also each four inches; from the middle to the top of the knee, and from the base of the knee to the top of the foot are each eight inches; and the hair, neck, knee and foot are each one inch, making the ninth part, each of four inches. The height measurements are more easily taken on this figure than

those of the breadths, because of the action, and certain allowances have to be made in measuring such spaces as that between the arm pits owing to the action of the arm thrown across the torso, and also in the breadth across the widest part of the shoulders, for the arm being forward, would narrow this part to a considerable extent.

In modelling in wax before the image was cast, it would have been possible to verify even the breadth measurements.

The extra arms follow the rule that prescribes those members to be slightly shorter than the principle arms, that is, twenty angulas in length of forearm (six and two-thirds inches) instead of twenty

Fig. 12. Lakshmi. Gov't Museum, Madras. Height 9½ inches. Dasa Thalam Measurement.

Fig. 14. Ganesa. Gov't Museum. Madras. Heigh 1 foot — 8 inches. Pancha Thalam Measurement.

two angulas (seven and one third inches) which is the length of the principle fore arm.

The hands, also, being in various action are very difficult of accurate measurement, but they tally closely with the proportions of the shastra, and are, perhaps, the finest details of the whole figure; the right ear, which follows the common South Indian practice of being much elongated in the lobe, cannot of course be reconciled to the prescribed proportions.

Such minor details, matters of mere local colour, so to say, were quite properly left to the discretion of the artist.

The differences of the ear ornaments will be noticed one ear having the ornament worn by males, and the other that worn by females, this is usual as a symbol of Siva's dual sexuality.

The other photographs of copper images show certain characteristics of Hindu Sculpture which may be briefly mentioned.

The shastras stipulate that limbs should be smooth and tapering "like an elephant's trunk", or "like the stock of the plantain"; this is well shown in the Lakshmi of the Musee Guimet, Fig. 9, and in the first left arm of the Natesa, Fig. 8. All the photographs show to a great extent the universal disregard of surface modelling, a strong characteristic of Hindu sculpture, both in metal and stone.

There can be no doubt that it makes for repose in the figure, and enhances the

beauty of both metal and stone, in something the same way that a cabochon cut gem enhances the colour beauty of the gem so polished.

The tendency in modern work is toward more Western methods and the Natesa from the Musée Guimet Fig. 10 is a fair example in the legs of a greater modelling in the proportionate thickening of the calf and thinning of the ankle. I illustrate this Natesa as a striking contrast to the earlier one and not as a supreme example of Hindu art.

I suggest that one of the reasons for less surface modelling may be in the fact that on a dark skin muscle and bone do not produce the same easily detected lights and shades that they do on a white skin.

The small figure belonging to Mr. R. F. Stoney, Fig. 11 is a rare and fine example of the septa thalam system of measurement; while its actual height is only eleven and one half centimetres, the accuracy of the measurements is most remarkable, exactly seven faces, and the finish oft he figure also is as perfect as a bit of finest goldsmith's work, every minute detail worked with the greatest skill and artistic care. It shows most conclusively the pride and skill the Hindu is capable of using in this art which has its inspiration in his deep religious beliefs.

Of the other photographs, Fig. 12 Lakshmi, is given as an example of dasa thalam. Fig. 13 Krishna, and Fig. 14 Ganesa, as examples of the pancha thalam, and Figure 15 a female 'Dwarapala' or door guardian, as an example of the ashta thalam systems.

Fig. 15. Dwarapala (Door Guardian). Tribuvanam Temple (near Kumbakonam). Ashta Thalam Measurement.

The last figure is the only one among those illustrated, which is in stone; the other are all of copper.

I have chosen specimens in these photographic reproductions to illustrate the systems of proportion, rather than as examples of work of the very highest quality, but all are good typical examples of South Indian sculpture.

In a later article, I shall endeavour to illustrate some of the finest of the many

fine specimens known, and to analyze the wonderful composition of line and other artistic qualities which have been systematically neglected hitherto, in any account so far written of this sculpture.

The very few who have attempted to write on the subject of South Indian sculpture have dwelt so much on the hieratic and mythological points of view and the inner meanings and significance of the subject represented, that the real artistic qualities, as understood by sculptors have been rather obscured, and relegated to the back ground. All great art, more easily detected, perhaps, in sculpture than in painting, has certain artistic principles running through it and these may be analyzed as well in the arts of Eastern sculpture as of Western.

I can believe that this has not been done before in regard to the South Indian images, only because they are so comparatively little known by writers who have the requisite knowledge of sculpture, considered as sculpture, apart from the religious significance of the subject represented.

WANG CH'UAN. BY JOHN C. FERGUSON.

Mr. Berthold Laufer contributed in the first volume of this Review a valuable discussion on "A Landscape of Wang Wei" 王維, based upon rubbings from a stone engraving. The landscape, of course, refers to Wang Chu'an 輞川, this place being as closely linked in Chinese literature with the name of Wang Wei as Stratford-on-Avon is with Shakespeare. Wang Ch'uan was neither a large nor an important place, when Wang Wei built a house there as a refuge from the cares of the world. It would never have been known outside of its immediate neighborhood, if it had not been the residence of Wang Wei and the subject of his famous poem.

In the mountainous district of the southern part of Lan-t'ien 藍田, on the banks of a small mountain stream which wanders down through the valley, Wang Wei built a home for himself. His had been a stormy, nervous life. As a youth he must have been of a reflective turn of mind, for it is said that he could compose poetry at nine years of age. His course of life was rapid and eventful. He attained to the highest literary rank, and to a responsible position in the government service. The rebel An Lu-shan 安祿山 admired his ability, and carried him off into captivity where he tried in vain to compel Wang Wei to use his talents in favor of the rebellion. Wang would not even curry favor with his captor by writing verses to entertain guests. Through the prolonged efforts of his brother Wang Tsin 王縉, he was finally released and brought back to the capital, but his reckless independence of spirit landed him in further trouble with the princes. He preferred his literary and religious friends to those whom he found in court circles. He did not hesitate to condemn the extravagance and excesses of the Palace life. Public service, with its attendant ceremony and display, was hateful to him, and he longed for the quiet of the mountains where he could live in peace. He had lost his wife when he was only thirty-one, and he never took to himself another. It was a chastened, lonely man, introspective by habit and sharpened by a full experience of the busy activities of official life, who took up his abode at Wang Ch'uan. He was in the prime of life, and had an intense love of nature. By the side of a mountain stream in a quiet valley he built his home, and here he was visited by literary friends, but chiefly by Buddhist priests. His friend, P'ei Ti 裴迪, was often with him and took a share in poetical composition.

A great poet in China, as in Europe, must be born, not made, but he works in a different way from our western poets. His lines of five or seven characters must be all carefully balanced so that the p'ing and tseh may be antiphonal according to the canon. In such work the help of a friend is most valuable. Wang Wei had two

intimate friends — P'ei Ti and Mêng Hao-jan 孟浩然. The latter was the more famous, but in connection with Wang Ch'uan interest centres in P'ei Ti, for it was with him that Wang Wei collaborated in the poem which takes its name from the mountain home.

Wang Wei's poetry reminds one of Keats. It reveals an intimate knowledge of the world, while at the same time showing a weariness with all its shadowy pleasures. Wang was not a product of Buddhism, but was educated according to the standard classical methods of his time. He was of such a disposition, however, that he turned naturally to the restful doctrines of the new faith which was spreading rapidly among all classes. His home in the quiet hills gave him ample opportunity to express his opinions of the world in the studied phrases of poems. He wrote many verses — more than a hundred, during his life in the mountains, but the one best known to later generations is the one describing Wang Ch'uan. This poem would have been immortal even if it had not been supplemented by a famous picture made by the poet-artist. Wang Wei's great fame as a literary genius rests upon his eminence in all three branches of literary attainments — poetry, calligraphy, and painting. To be a great poet, a great penman, and a great painter is a combination of higher standard than even the three excellences which K'u Kai-chi was said to possess. Wang Ch'uan is famous in Chinese literature for the two reasons of its being the subject of one of the best poems, and the name of one of the most famous paintings. The marvel is increased by the fact of the poem and the painting having been the product of the same genius — Wang Wei.

The first character of the name of the place — Wang Ch'uan, has no connection with the first character of the name of its illustrious resident, Wang Wei, though it is probable that the stream was given a new name by Wang Wei so as to connect it in sound with his own, or that Wang was influenced in his selection of this spot by the implied connection of the place's name with his own. Such hidden connections have always been considered desirable by Chinese litterateurs, and Wang Wei was no exception. He chose his style in a way which illustrates the pleasure derived from this kind of hidden literary connection. Wang is a surname, and Wei is the given name. In accordance with prevailing custom Wang chose a style by which he was known among friends. He selected the two characters — Mo-chieh 摩詰; the reason for the choice being that these two characters, Mo-chieh, added to his given name, Wei, make up the word Wei-mo-chieh 維摩詰 which was the name Vimalakirtti — a contemporary of Shakyamuni who visited China and was highly honored in the Buddhist sainthood. Wang wrote his name Wang Wei Mo-chieh 王維摩詰, i. e. Wang, with the given name of Wei and the style of Mo-chieh; but it could also be read as if the four characters were joined together, in which case it would sound as if Vimalakirtti Wang was being spoken of.[1] Such pleasantries are much

[1] The comments of Mr. Laufer on this subject are incorrect.

admired among Chinese litterateurs, and there is every probability that such a latent connection existed between the names of the region and its inhabitant.

The poem and the picture both represent Wang Ch'uan as a place of splendor and magnificence, but this must be understood in the sense of poetical licence. Wang Wei could only have had a very humble cottage in this secluded spot. If it had been otherwise, he would have attracted the attention of the rapacious myrmidons of the Court, and the place would have been confiscated. Neither the poem or the picture have been misinterpreted in Chinese literature. It is well understood that such a place as is depicted existed only in the realm of fancy. Keats can come again to our help as an interpreter of Wang Wei.

Ever let the Fancy roam;
Pleasure never is at home:

Fancy, high-commissioned; — send her
She has vassals to attend her.
She will bring in spite of frost.
Beauties that the earth hath lost.

All the heaped Autumn's wealth
With a stiff mysterious stealth:

Thou shalt, at one glance, behold
The daisy and the marigold.

Wang Wei's fancy, helped by the genius of his friend P'ei Ti, clothed a barren hill-side with beautiful, rare trees, with spacious court-yards, with a broad stream upon which boats plied and on whose bank a pretty fishing pavillon stood, with a deer park, with storks and birds — all the delights of eye and ear were brought together in this one lovely spot by the fancy of a brilliant genius. Life had been hard and severe for him, but his spirit was untamed. It revelled in all of the sensuous delights which it could spiritualize, even though it had spurned them when they were thrust upon it.

The poem Wang Ch'uan has a brief introduction by Wang Wei.

"I built a country house in the valley of Wang Ch'uan. The limits of the valley extended to Mêng Ch'êng Ao, Hua Tzŭ Kang, Wên Hsing Kuan, Chin Chu Ling, Lu Chai, Mu Lan Chai, Chu Yü Pan, Kung Huai Mo, Ling Hu T'ing, Nan Ch'a, Chi Hu, Liu Lang, Luan Chia Lai, Chin Hsieh Ch'üan, Pai Shih T'an, Pei Ch'a, Chu Li Kuan, Hsin I Wu, Ch'i Yüan, and Chiao Yüan. While leisurely resting here with P'ei Ti[1], we composed the following impromptu stanzas."

[1] P'ei Ti was an intimate friend of Wang Wei with whom he often collaborated in writing poems. Such friends are known as shih yu (詩友), poetical friends. P'ei Ti was a favorite of

The names of the places mentioned in the introduction may be translated as follows:

Mêng Ch'êng Ao. 孟城坳 . . . . The Mêng Ch'êng fort.
Hua Tzŭ Kang. 華子岡 . . . . . The Peaks of Hua Tzŭ.
Wên Hsing Kuan. 文杏館 . . . The beautiful Apricot Resthouse.
Chin Chu Ling. 斤竹嶺 . . . . . The cloven bamboo Ridge.
Lu Chai. 鹿柴 . . . . . The Deer Park.
Mu Lan Chai. 木蘭柴 . . . . . The Magnolia Park.
Chu Yü Pan. 茱萸沜 . . . . . Chu Yü Trees on the Bank.
Kung Huai Mo. 宮槐陌 . . . . Approach to the Sophora Trees.
Ling Hu T'ing. 臨湖亭 . . . . . The Lake Pavilion.
Nan Ch'a[1]. 南垞 . . . . . The South Residence.
Chi Hu. 敧湖 . . . . . The Notched Lake.
Liu Lang. 柳浪 . . . . . The Wavy Willows.
Luan Chia Lai. 欒家瀨 . . . . . The Luan Waterfall.
Chin Hsieh Ch'üan. 金屑泉 . . . The Fountain of Pure Gold.
Pei Shih T'an. 白石灘 . . . . . The White Stone Rapids.
Pei Ch'a. 北 . . . . . The North Residence.
Chu Li Kuan. 竹里館 . . . . . The Bamboo Rest House.
Hsin I Wu. 辛夷塢 . . . . . The Glen of Hsin I Trees.
Ch'i Yüan. 漆園 . . . . . A Park of Varnish Trees.
Chiao Yüan. 椒園 . . . . . A Park of Pepper Trees.

The poem has twenty stanzas, each of four lines with five characters. The subject of each stanza is one of the places mentioned in the introduction. The stanzas sing the praises or extol the beauties of these places, but do not give any description of them by which they could be constructed in imagination. A translation is herewith given of a few of the stanzas.

MÊNG CH'ÊNG AO.

When I first lived at the entrance of Mêng Ch'êng
There was an abundance of old pomegranate trees.
Who is it that is now returning?
Such solitary grief must have been previously disturbed.

the founder of the Liang Dynasty, who entrusted him with the charge of raising money for his military expeditions. The Emperor said of him that he was of greater assistance to him than any other statesman. He was a native of Ho Tung in Shansi Province.

[1] This character is usually pronounced chai, but in this place is read ch'a (茶) according to the original text.

HUA TZŬ KANG.

Birds without number have gone
The jointed hills are covered with autumn colours
Above and below is Hua Tzŭ Kang
My spirits have reached the limits of despondency.

WÊN HSING KUAN.

The elegant apricot is planted as a beam
The fragrant sprouts complete the house.
I did not think that the clouds on the rafters
Would go to make rain among men.

LU CHAI.

In the lone hills men are not seen
Only the sound of their voices is heard.
The fading light enters the deep forest.
The reflection is on the green moss.

These examples of the translated text of the poem are sufficient to show that the beauties of Wang Ch'uan were not objective but subjective, being the product of the fancy of Wang Wei[1] and his friend P'ei Ti. The beauties constructed by imaginative genius are always more permanent than those of the most skilled artificer. The fanciful Wang Ch'uan of Wang Wei is admired by succeeding generations of China who know nothing about the splendours of the real palaces and gardens of the T'ang nobles who were his contemporaries.

The poem was supplemented by a picture of Wang Ch'uan made by Wang Wei towards the close of his life. This picture did not long survive. No mention is made of it among the 126 specimens of Wang Wei's work found in the Imperial collection of Hsüan-Ho 宣和書譜. In this Hua Pu an account of Wang Wei's life is given. Here it is stated that Wang's fame does not rest upon the high position which he attained in the government service, but upon his having left a record of Wang Ch'uan in a picture. It is thus evident that the picture was known in the Imperial Academy 御畫苑, though it was not in the possession of the Emperor. Other specimens of Wang Wei's work have survived. The Mo-Lu-Huei-Kuan 墨緣彙觀 mentions a small snow scene included in an album. The Ching-Ho-Shu-Hua-Fang 清河書畫舫 gives detailed accounts of seven pictures of Wang Wei, one of which is the Wang Ch'uan picture, but there is nothing in the account of this picture to help one to decide whether a copy or an original is being described. Tung Ch'i-ch'ang 董其昌, according to the Ni-Ku-Lu 妮古錄, had seen several originals of Wang's works,

[1] This opinion is corroborated by the following passage from the life of Wang Wei in Hsüan Ho Hua Pu. 其卜築輞川亦在圖畫中是其胸次所存無適而不瀟灑.

but he does not mention the Wang Ch'uan picture. It must have disappeared at an early date owing to the ravages of fire or the sword.

The earliest copy which has come down to our present time is that of Kuo Chung-shu 郭忠恕 of the Sung Dynasty, and I have had the rare opportunity of making a careful and prolonged study of this remarkable specimen of Chinese art. It is in the form of a scroll on silk. It is sixteen feet one inch in length, and one foot and a half inch in height. There is a colophon by Chao Chung-mu 趙仲穆 which is three feet and nine inches in length, and one by Yüan Nan 袁楠 which is one foot and one inch in length. The silk is very finely woven and of dark yellow colour. As the scroll is unrolled six seals are seen on the edge of the silk. Reading from top to bottom these seals are (1) Chi Hsien Yüan Yü Shu Yin 集賢院御書印, (2) Lan Jun Yüan 朗潤園, (3) Shên Shih Ch'i Nan 沈氏啓南, (4) Hsüan Tsai Tao Jên T'u Shu 玄宰道人圖書, (5) T'ang Tzŭ-wei T'u Shu 唐子畏圖書, (6) Yün Chien P'an Shih Chung Lü Fu T'u Shu 雲間潘氏仲履父圖書. At the end of the silk there are also six seals which, being read from top to bottom are (1) Ju Kuang 汝光, (2) same as preceding 5, 唐子畏圖書, (3) T'ien Hsui Chün T'u Shu Yin, 天水郡圖書印 (4) Mou Ch'en Chin Shih 戊辰進士, (5) same as preceding 4, 玄宰道人圖書, (6) not recognizable 不辨. At the beginning of the annotation by Chao Chung-mu there are two seals (1) Mo Ling Hsiang Shih Tsang Shu Shih Yin 墨林項氏藏書史印 and (2) same as number 5 in the first list viz. T'ang Tzŭ Wei T'u Shu 唐子畏圖書[1]. At the end of Chao's writing and immediately under his signature is a seal with two characters Chung Mu 仲穆. Under the signature of Yüan Nan is a seal with two characters Yüan Nan 袁楠. The signature of Kuo Chung-shu is at the end of the scroll immediately under the third seal and over a tree. The signature is "A work of Kuo Chung-shu of Ho-pei after the style of Wang Wei of the T'ang Dynasty" 河北郭忠恕摹唐王右丞本. In the first line of the signature there are six characters and in the second line five. The writing of the signature is by the same hand as that of the name of the places on the scroll. It resembles the style of Wên Chêng-ming 文徵明 when he wrote small-sized characters. As far as I know there is no standard by which the genuineness of this writing of Kuo Chung-shu can be judged and the best I can do is to call attention to its similarity to that of Wèn.

The authenticity of this picture is well attested by various authorities.

The "Ch'ing Ho Shu Hua Fang" of Chang Ch'ou 張田著清河書畫舫 quotes from the "Ku Hua Lu" 古畫錄 as follows:

[1] This is a most important collection of seals. Of the first group (1) is a seal of the second Emperor of the Yüan Dynasty, Kublai Khan; (2) is unidentified; (3) is the seal of Shên Chou, 1427 to 1507; (4) is the seal of Tung Ch'i-ch'ang; (5) is the seal of T'ang Yin. These three were among the most noted painters of the Ming Dynasty. (6) is the seal of a collector, P'an Chung-lü. Of the second group (1) is unidentified; (2) is again the seal of T'ang Yin; (3) is the seal of Chao Mêng-fu, the noted painter and calligraphist; (4) is unidentified; (5) is again the seal of Tung Ch'i-ch'ang; (6) is unrecognizable. Of the third group (1) is the seal of Hsiang Yüan-p'ei, 1525 to 1590, a noted painter, collector and litterateur of the Ming Dynasty.

"The small-sized copy of Wang Wei's Wang Ch'uan picture made by Kuo Chung-shu is very pleasing. Together with the exquisite Shang Lu Erh Sung scroll of Ma Ho-chih 馬和之畫商魯二頌 it is in the possession of Kao Shên-fu of Wu-lin 武林高深甫. Kao was an exceptionally able critic and did not hesitate to pay good prices for noted paintings. His collection was unusually valuable."

In the "Lun Hua Chueh Chü" of Wu Hsiu 吳修著論畫絕句 (1824) under the heading of Wang Wei mention is made of the copy of Wang Wei's Wang Ch'uan picture by Kuo Chung-shu, and of the copy of Wang Wei's Ho Hsiang Ch'ing Hsia picture by Chao Ta-nien 趙大年製荷鄉鎖夏. Both pictures are certified by Tung Ch'i-ch'ang to be faithful reproductions of the style of Wang Wei.

In the "Hua Ch'an Shih Sui Pi" of Tung Ch'i-ch'ang 董其昌著畫禪室隨筆 in Vol. 2, he says that he secured at Chang-an a picture of Kuo Chung-shu called "Courting Solitude at Wang Ch'uan" 輞川招隱圖.

The Hung Tou Shu Kuan Shu Hua Chi by T'ao Liang 陶樑紅豆樹館書畫記 (1836) has a note concerning a Sung copy of the Wang Ch'uan picture of Wang Wei. It says that the painting was on silk 絹本 which was 1,26 feet high and 12,19 feet long. (Such measurements cannot often be given credence according to the opinions of other critics. In this instance they evidently refer to the larger copy, the one I have seen being the smaller one.) The Hung Tou continues:

"According to the statements of Shan Ku (Huang T'ing-chien 黃庭堅) there were two copies of the Wang Ch'uan picture — one on narrow paper and one on wide. Tung Yen-yüan says in his Kuang Chu'an Hua Po 董彥遠著廣川畫跋 that in the Wang Ch'uan poem mention is made of the South and North Residences, the Peaks of Hua Tzŭ, the Notched Lake, the Bamboo Rest-house, the Chu Yü trees on the Bank, the Glen of Hsin I Trees. The original pictures were lost, he continued, but this is a true copy of them. The original picture is not mentioned in the Hsüan Ho Hua Pu. In his Hua Shih 畫史 Mi Yuan-chang 米元章 says that a small picture of Wang Ch'uan was owned by Li of Chang-an but that it was a copy. In the Northern Sung dynasty the original was rarely seen. In the Ming Dynasty at the time of Yen Sung of Fên 分宜嚴嵩 there were three pictures of Wang Ch'uan but all were copies. From the above it will be seen that the picture of which I am writing is different from that mentioned by Shan Ku, for this is painted on silk while that was on paper. Looking at the stones in the picture it will be seen that the strokes are hsiao-fu-p'i 小斧劈皴 (small axe strokes), the leaves are made with small pencil lines and even the eyebrows of the men are distinctly seen. The conception is true to the traditional style of Wang Wei and the picture must be the work of a noted artist of the Sung dynasty. The name and seal of Wang Wei are found at the end of the scroll, but, it must be remembered, these were not used during the T'ang dynasty."

These references to the Wang Ch'uan picture of Kuo Chung-shu are all that I have been able to find, but they are sufficient to establish the identity and authenticity of the scroll which I have seen. It is further attested by the seals which I have mentioned above and which include those of such well-known men as the artists Chao Mêng-fu 趙孟頫, Tung Ch'i-ch'ang 董其昌, T'ang Yin 唐寅, Shên Chou 沈周, the connoisseur Hsiang Mo-lin 項墨林 and the great Kublai Khan 忽必烈, second Emperor of the Yuan Dynasty.

The colophon of Chao Chung-mu 趙仲穆 consists of a transcript of the original poem by Wang Wei and its chief value lies in furnishing a standard of proof-reading for later copies. The annotation of Yüan Nan has a distinct value of its own, as it states that this is the smaller of two copies, thus distinguishing it from the copy mentioned by the Hung Tou Shu (vide supra). The annotation is as follows:[1]

"There are two Wang Ch'uan pictures. This is a copy of the narrower one and shows greater freedom of conception. After I had gazed on it for a long time I wrote the following stanzas.

The idea of a picture is preserved in a poem
The wealth of a poem is seen in a picture
There is no bringing back the colors of the hills
The clouds fold and unfold their hues
The fisherman lies concealed in his accustomed spot
Brahma lives in his old residence.
The customs of ancient times are handed down
This picture brings to me a feeling of refinement."

This poem of Yüan Nan is a tribute to the faithful reproduction of Wang Wei's picture in this copy of Kuo Chung-shu. No praise could be higher.

This copy is called a reproduction — lin pên 臨本. This means that the artist had the original in front of him and that he copied directly from it. It does not exclude tracing 鉤 of the outlines by placing the silk directly over the original while certain parts of the picture were being reproduced. The use of the name lin pên shows that the author reserved to himself the liberty of adapting parts of the picture to his own ideas. Another kind of copying is called mo pên 摹本. This is done by keeping the original under the silk during the whole time of making a copy and the method provides for no originality or interpretation on the part of the copyist. The freest method is that of fan 仿 which means to imitate the style of a certain person. Tung Ch'i-ch'ang drew mountain scenery after the style of Mi Fei, and this was called fan Mi shan 仿米山. This fan method allowed entire freedom to a copyist in all other respects than the one distinct characteristic of the author.

[1] 汝南袁楠題云輞川圖有二本此從矮本所臨尤有筆意展觀良久爲賦短句詩中傳畫意畫裏見詩餘山色無還有雲光卷復舒前溪漁父隱舊宅梵王居千古風流在披圖儼起余。

Thus, in the same picture it was possible to follow the style of several men such as one for landscape 山水, one for flowers and birds 花鳥 and one for human figures 人物. Other terms for copying are lin mo 臨摹, miao mo 描摹, fan ku 仿古, mo ku 摹古, but the meaning of these phrases is included under the three headings mentioned above. Young artists commence their work by making tracings of old paintings — mo ku. The next step is to make reproductions — lin pên, while the imitation of the style of an earlier artist — fan, is reserved to be the last stage in the development of artistic training. Kuo Chung-shu was an artist of no mean talents, but in making a copy of the work of so eminent a master as Wang Wei, he only presumed to call it a lin pên and would not allow himself the freedom of making an imitation — fan. It was his compliment to the greatness of Wang Wei's genius.

Kuo Chung-shu is the greatest of all painters of measured pictures — chieh-hua 界畫. Giles has translated chieh-hua as "boundary painting" and explains this curious name by the phrase "putting a landscape into a given space." However, the name chieh-hua does not refer to landscape, but to buildings in a landscape. These buildings should be correctly drawn as to dimensions and when such correctly drawn buildings are the chief feature of a picture, the picture is called chieh-hua. In such work Kuo Chung-shu was a master. T'ang Hou of the Yüan Dynasty who wrote the Hua Chien 湯垢著畫鑒 (A. D. 1330) says:

> "In the classification of paintings under thirteen divisions landscape paintings are placed at the head of the list and measured pictures at the end. It is generally taken for granted that it is easy to paint measured pictures ..... but it is in reality most difficult to make them conform to proper methods. There were in early times masters in every class of painting but in the painting of measured pictures the T'ang Dynasty produced no artists, and in the Five Dynasties only Kuo Chung-shu became eminent[1]. In addition to him there were Wang Shih-yüan 王士元, Chao Chung-i 趙忠義, but Wei Hsien 衛賢 and Kao K'o-ming 高克明 were much inferior to them. Recently Chao Mêng-fu 趙孟頫 in teaching his son Chao Yung 趙雍 to paint measured pictures explained to him that any class of painting may sometimes not be executed according to classical standards except measured pictures which must always be painted according to prescribed rules."

Ma Yüan 馬遠 and Hsia Kuei 夏珪 were also great painters of chieh-hua, but all authorities which I have consulted agree in recognizing Kuo Chung-shu as the greatest master of this style of painting. In the Hsüan Ho Hua Pu he is classed as a painter of "Palaces and Houses" 官室 but this division has not been followed by later writers who have preferred the term chieh-hua. This class of painting ap-

[1] Kuo Chung-shu was born in the Five Dynasties period but is usually assigned to the Sung Dynasty in accordance with the custom of placing a man in the Dynasty in which he dies.

proaches more nearly than any other to our western standards of drawing, which precede the work of painting.

There was ample scope for the master of chieh-hua in painting Wang Ch'uan. The scroll contains eight groups of buildings and one of these groups — Wang K'ou Chuang 輞口莊, is an especially difficult subject. The whole scroll is classed as a landscape, but the portions of it in which the buildings are the outstanding feature are chieh-hua. The most beautiful of these buildings is the Bamboo Rest House 竹里館. This building has no roof. The four walls of rectangular shape are very thick. There is a pair of doors at the front and back, and on each side of the doors there are windows. The building is in the midst of bamboo trees which reach down to the water edge. Here a boat is connected with the shore by a plank on which a servant is carrying two parcels strung on a pole over his shoulder. The boatman is on the back of the boat looking out for its safety, and another person is shouting directions to the carrying coolie from the mathouse on the boat. Following the coolie are two other persons. This rest-house was a place of retirement where the light of the sun or moon could be enjoyed without being exposed to the gaze of any onlooker. Wang Wei's stanza concerning this house is most beautiful.

Sitting alone where the bamboo grows
The harp sings to me its sweet tune
Hid by the trees where no man knows
I am greeted with light from the moon.[1]

The description given by Mr. Laufer of the various portions of the picture agree in general with those painted by Kuo Chung-shu. The order is somewhat different as may be seen by a comparison of his list with that given above. Mr. Laufer remarked that "some doubt seems to have existed as to the proper place of the varnish trees and the pepper trees" (Page 48), but these are placed by Kuo Chung-shu in the same order as they occur in Wang Wei's poem, and not at the beginning of the picture as in the case of the stone engraving of which Mr. Laufer wrote. There are other minor deviations in the stone engraving, but they are not important. Mr. Laufer's description, with the necessary corrections of mistranslations, conveys a good idea of the beauties of Wang Ch'uan as painted by Kuo Chung-shu, and imagined by Wang Wei[2].

[1] 獨坐幽篁裏彈琴復長嘯深林人不知明月來相照。

[2] Die an den Herrn Verfasser nach Peking gesandte Korrektur dieses Aufsatzes ist nicht rechtzeitig zurückgelangt, sie hat daher ohne das Ms. gelesen werden müssen. Druckfehler, soweit sie von einiger Bedeutung sind, werden in der nächsten Nummer der O. Z. berichtigt werden. D. H.

THE BODHISATTVA TI-TSANG (JIZŌ) IN CHINA AND JAPAN. BY M. W. DE VISSER.

SECTION III.

CHAPTER II.

THE HEIAN PERIOD (794—858).

§ 1. *Mibu-dera.*

The celebrated Jizō temple in Mibu, 壬生, in the South of the Shijō, 四條, district of Kyōto, called *Mibu-dera*, 壬生寺, or *Hōdōji*, 寶幢寺 ("Temple of the Precious Streamer") or *Shinjōkwō-in*, 心淨光院 ("Temple of the Pure Light of the Heart"), perhaps dates from this time. We read in the *Garan kaiki ki* (1689)[1], mentioned above, that it was unknown, when this shrine was erected, but that there was an image of KANSHIN RISSHI, 鑑眞律師 (687—763) in the hall, which caused the author of the work to think that this priest might have established the temple. KANSHIN was a Chinese bonze who in A. D. 754 arrived in Japan and founded the *Ritsu* or *Kairitsu* (i. e. Vinaya) sect. He erected so-called *Kaidan* or Vinaya-altars, but we do not read of temples founded by him. The first date fixed by the author of the *Garan kaiki ki* is the Shōryaku era (A. D. 990—994), at the time of the Emperor Ichijō, when Bishop KWAIKEN, 快賢僧都, Kwaiken Sōzu, became abbot of this temple. We learn from the same passage, that at the author's time (1689) a yearly festival was celebrated in this sanctuary, which lasted from the 14th to the 24th day of the 3rd month. At these occasions theatrical performances were given, representing King Emma, the King of Hell, punishing the sinners, or Jizō Son saving the living beings. This was done to lead upon the right path those among the thousands of visitors, men and women, old and young, who did not yet believe in Jizō's powerful compassion.

The *Jizō Bosatsu reiken ki* (1684)[2], quoted above[3], relates how in the Kenkyū era (A. D. 1190—1198) Taira no Toshihira, 俊平, a warrior, worshipped Jizō in this temple. In spite of wind or rain, cold or heat he carried out his great vow of passing two thousand nights in the shrine. During the last of these nights he dreamt that a priest, clad in a black robe, appeared from behind the curtain hanging before the

[1] Ch. IV, p. 29.
[2] Ch. XIV, p. 3.
[3] Sect. III, Ch. I, § 3.

image, and presented him with a linen bag of white rice *(hakumai,* 白米*)*. He considered this dream to be a sign of Jizō's high favour and went home rejoiced. At that time the Shōgun of Kamakura, the famous YORITOMO, suspected Toshihira of some rebellious plot and despatched soldiers to arrest him and to take him to Kamakura. This was done and Yoritomo was about to condemn him to death, when a priest in a black garment appeared to him in a dream and in a loud and threatening voice forbade him to kill Toshihira. The priest said that he lived in Mibu-dera at Kyōto and that he was well-known to Toshihira, whom he could ask about him. The next day Yoritomo summoned Toshihira and asked him about the matter, whereupon the latter told him how he had passed two thousand nights in Mibu-dera and how a priest in a black robe had given him a bag of white rice. This made such an impression upon Yoritomo, who understood that the priest was the Bodhisattva himself, that he at once acquitted Toshihira. Yoritomo had a devout belief in Jizō, as we shall see below. Whoever heard the story was convinced that the Bodhisattva's divine assistance had saved Toshihira's life, and his worship spread all the more.

The *Taiheiki*[1], 太平記, relates how in A. D. 1340 Jizō of Mibu saved the life of one of Nitta Yoshisuke's rebels by delivering himself into the hands of the soldiers as a substitute for the man who had taken refuge into his temple. The Bodhisattva assumed the shape of a priest and gave him his rosary in exchange of his sword. When the soldiers came they saw the man, with a rosary in his hands and reading a sūtra, but outside they found the priest with the bloody sword, bound him and threw him into prison. But the next morning the priest had disappeared and a divine odour was evidence of a deity having been there instead of a mortal. When the Jizō shrine was opened, they saw that the image was bound with ropes, and filled with repentance they became monks at once.

The *Jizō Bosatsu riyaku shū*[2] (1691) tells us how Jizō of Mibu protected his worshippers against fire, by warning them in dreams against it, so that they were able to extinguish it in time.

The *Mibu-dera engi,* 壬生寺縁起, or "History of the founding of the Mibu temple"[3], which states that in A. D. 1005 the principal idol of this shrine, a Jizō image, was erected (apparently in the place of an older one), gives a story about Jizō's merciful assistance of a poor maid-servant in Kyōto, who always ardently worshipped him. One night she had to sew a silken cloth for a newly born baby *(ubugi)*, which her master intended to present to his relatives the next day. She zealously worked till deep in the night, but when it was ready she burned the silk while ironing it. In despair she prayed to Jizō for help. Although it was very cold she scooped water from the well and after having cleaned herself (in a religious sense, *mizugori,* 水垢離)

[1] Written about A. D. 1382; Ch. XXIV, p. 14.
[2] Ch. I, p. 9.
[3] An old book, explained and edited in Genroku 15 (1702). Ch. 下, p. 17.

she turned her face to Mibu and worshipped Jizō, praying to him with all her heart, till she was nearly dead with cold and weariness. The next morning, when her master came and asked her about the cloth, she trembled with fear and looked at the fatal spot. But behold, the silk was more beautiful than ever, and not a single trace of the incident was to be seen. Her master thanked and praised her, but she herself thanked Jizō for his divine assistance, and from that moment adored him more than ever.

We further read in this work[1] that *sand* from the compound of the *Mibu* temple from olden times was believed to be an excellent *mamori* (charm) for obtaining *easy birth*, after incantations *(kaji)* had been made over it. If a woman applied it to her body, she was sure to have an easy birth, and after her delivery she brought the sand back to the temple. A woman who had suffered for three days without being able to give birth to her child, suddenly felt better and was delivered of a healthy babe when keeping in her hand some sand from Mibu which had been sent for in the meanwhile.

§ 2. *Kōbō Daishi.*

Several ancient Jizō images were attributed to KŌBŌ DAISHI (774—835), who in 806 introduced the Yoga doctrine into Japan under the name of *Shingon* or "True Words" *(Mantras, tantras)*, after having studied in China for two years. Three of the Six Jizō's of Mount Kōya, Kōbō's holy mountain in Kii province, were said to be his work: that of *Ke-ō-in*, 花王院, *Jūrin-in*, 十輪院, and *Yama no dō*, 山の堂. The Jizō of Ke-ō-in was called *Kotsumi* (木積) *no Jizō* or "Jizō who piled up the wood", because he had cut wood and piled it up on behalf of the old woman in whose house he stood. She was ill and could not follow the command of the chief of the village, who in A. D. 1270 ordered the villagers to cut wood for making salt at the foot of Mount Katsuragi. She complained that the wooden Jizō image, to which she used to make offerings in the morning and at night, did not cut the wood for her. Then she fell asleep and in her dream saw a small priest go out of the house and return after a while. "Old mother", said he, "I have done the work for you." When she awoke, she actually saw the firewood piled up as high as the roof, and the hands and feet of the image were covered with mud, a sign that it had acted as her substitute.[2]

The Jizō of *Jūrin-in* (the name of this temple was apparently derived from the Sūtra on the Ten Wheels, mentioned above[3]) appeared in the shape of a small priest at the bed of the abbot when thieves were about to kill him, and saved the priest by terrifying the thieves. Another time the abbot ordered the servant of the temple to rake away the snow in the garden early in the morning, because Jizō every morning rose early and went out to save the living beings; thus the snow had to be swept

[1] Ch. 下, p. 20.
[2] *Kwōsekishū* (1692), Ch. I, p. 2a.
[3] Sect. I, Ch. I, § 3.

away beforehand. The servant obeyed, but one day he uttered the wish that Jizō might for once do the work himself. And behold, the next morning there was no snow in the garden, and the snowy footprints on the verandah of the Jizō hall leading into the innermost of the room where the image stood were clear evidence of the fact that Jizō himself had raked away the snow. Hence the Bodhisattva was called *Yuki-kaki* (雪掻) *Jizō*, "the Snow-raking Jizō".[1]

As to the Jizō of the *Yama no dō*, a poor priest, who passed night after night in this chapel and prayed to become rich, dreamt that Jizō Bosatsu gave him a "Pearl which grants all desires".[2] And he became rich, but at the same time wicked and extravagant. Then Jizō again appeared to him in a dream and took back the precious pearl, whereupon he became poor like before. This caused repentance and wisdom to arise in his heart, and finally his fame spread far and wide.[3]

The *Kōya no shiori*[4], 高野のしをり, or "Guide of Kōya" mentions three other Jizō's on this mountain. One of them, called *Indō Jizō*, 引導地藏, or "Jizō who leads (the souls to Paradise)", was made by Kōbō Daishi, that Jizō might lead the living beings after their death to the Pure Land (Sukhāvatī). When Kōbō died, this image rolled its pupils with sorrow. Even at the present time all funeral processions on Kōya-san stop before this idol and pray to Jizō to lead the dead to the Pure Land; then they continue their way to the burial place. The two other Jizō's are called *Kazutori* (數取) *Jizō* or "Counting Jizō", because he counts the times the believers visit the Inner shrine (Oku-in) and thereby judges the degree of their belief[5], and *Dokumi* (毒見) *Jizō* or *Ambai-mi* (鹽梅味) *no Jizō*, i. e. "Jizō who tastes the food whether it is not poisonous", because he is said to daily test the offerings brought to the ancestral hall.[6]

Kōbō Daishi was also said to have made the Jizō image of *Tokuseiji*, 德成寺, in Sumiyoshi district, Awa province. When in the Eiroku era (1558—1569) the priest of this temple was ordered by the governor of the province to bring a letter to Kyōto, he laid the letter-box (fumi-bako) before the image and supplicated Jizō to assist him, as the very bad condition of the mountain roads and the roughness of the sea as well as the busy time (it was towards the close of the year) made the order extremely difficult to be fulfilled. After this prayer he felt asleep. How great was his astonishment, when the next morning another letter, the answer from Kyōto, was in the box instead of that of the governor. This was the work of Jizō, and with a heart filled with gratitude and admiration for the Bodhisattva's power the priest took the letter to his lord. The same night a priest had arrived in Kyōto at the house

[1] *Kwōsekishū*, Ch. I, p. 2.
[2] *Nyo-i hōju*, 如意寶珠, cintāmaṇi.
[3] *Kwōsekishū*, l. c.
[4] Written in 1895 by IMURA MAKOTO, 井村眞琴; p. 68.
[5] L. c., p. 75.
[6] L. c., p. 85.

of Miyoshi Nagatoshi, to whom the letter was addressed, and after having delivered the letter had departed with the answer! This priest was Jizō himself![1]

Two other Jizō images, ascribed to Kōbō, were found in the same province of Awa. That of *Mujinsan Jizōji*, 無盡山地藏寺, in the village of Yatake, 矢武, was a very small idol, only one *sun* eight *bu* in length. The great Shintō god of Kumano in the shape of an old man appeared to Kōbō and gave him a sacred piece of wood, that he might carve an image and place it on this spot. For both the wood and the spot were filled with *rei* (靈, Chin. *ling*, power of manifestation), so that they should give peace to the realm and felicity to the people. Then Kūkai made a Jizō image and erected a temple for it on that very spot. As the divine power of this idol was manifest by its fulfilling all prayers offered up to it, great crowds of pilgrims flocked to the temple. Afterwards the abbot of the shrine, Jōyū, 定宥, by name, in consequence of a divine revelation in a dream made a larger Jizō image and placed the small one in its chest.[2] He also made images of Amida and Yakushi Nyorai, and erected shrines of the Great Shintō gods of Kumano and Ise whom he appointed patron deities of the Buddhist temple. This story is an interesting specimen of the clever way in which the Buddhist priests blended Shintōism with their own doctrine.[3]

Rikkōji, 立江寺, in Awa province, also called *Jizō-in*, 地藏院, was said to have been built by order of the Emperor Shōmu (A. D. 724—749), who had a Jizō image made to pray to it, that the Crownprincess might have an *easy birth*. This image was called *Koyasu* (子安) *no Jizō* or "Easy birth Jizō". Afterwards Kōbō Daishi visited the shrine and made a bigger image, which became the principal idol of the temple.[4]

We read the following in the *engi* or history of the erection of *Kōfukusan Chōdenji*, 光福山朝田寺, in Chōdenji village, Iitaka district, Ise province. In olden times there lived in this village a rich man, Renkō by name, who for many years had been a devout believer in Jizō Bosatsu, but to his great regret had neither a wooden image nor a picture of the Bodhisattva. On the 24th day of the 7th month (a day especially sacred to Jizō, as we remarked above[5]) of A. D. 770 he saw a divine red light in the direction of Kamikawa village. He went there and discovered that the light came from a withered tree floating on the water and carried by the tide to Kawakami bridge. As he considered it to be a sacredtree, he had it brought to his house and placed in a Buddhist domestic chapel, where he worshipped it. Afterwards, in the third month of A. D. 796, Kōbō Daishi on his way to the Great Shrine of Ise, visited Renkō and saw the withered tree. He carved it into a Jizō image, but when he had finished the upper part of its body and began to carve its loins and legs, the idol bled heavily. "It is a living Bodhisattva," exclaimed the Daishi with fright,

[1] *Kwōsekishū*, Ch. I, p. 1 b.
[2] This was often done with small Jizō images, as we shall see below.
[3] *Garan kaiki ki* (1689), Ch. VII, p. 2.
[4] *Garan kaiki ki*, Ch. VII, p. 7.
[5] Sect. III, Ch. I, § 4.

and immediately stopped carving. For this reason its lower part was, even in the seventeenth century, an old withered piece of wood, with oystershells sticking to it.[1]

One of the oldest Jizō images of Japan is the so-called *Umoregi* (埋木, i. e. wood buried in the earth) *Jizō*, so named because it was dug out of the earth (Fig. 11). This is the idol of *Jūrin-in*, 十輪院, the "Temple of the Ten Wheels"[2], a little chapel belonging to *Kwōryūji*, 廣隆寺, a large Buddhist temple in Uzumasa, Kyōto. This image is represented in the *Kokkwa*[3], where its history, dating from A. D. 1230, is quoted. The traditions of the temple as well as the *Miyako meisho zue*[4], 都名所圖會, or "Pictures of famous places in the Capital" ascribe it to Kōbō Daishi. It carries the precious pearl in its left hand, while the right one hangs down with the open palm in front. This is according to the Japanese text the *abhayamudrā*, and both attribute and *mudrā* are common to the ancient Jizō images ascribed to Kōbō. Also SEITAN (*Kokkwa* Nr. 159, p. 46) calls it a second form of the *abhayamudrā*, but in my opinion it is the *varadamudrā*, in which the hand is held down instead of being raised. Further, its style seems to indicate that at any rate it does not belong to a period later than the Fujiwara time (from the middle of the ninth to the last quarter of the eleventh century).

[1] *Seiyō zakki*, 勢陽雜記, "Miscellaneous records on Ise province", Vol. V, p. 54. A manuscript written by YAMANAKA HYŌSUKE, 山中兵助, in A. D. 1656.

[2] Cf. above, Sect. III, Ch. II, § 2.

[3] Nr. 156, p. 230 (the Japanese text; there are mistakes in the English text).

[4] Written in 1786 by AKISATO RITŌ, 秋里離島.

Fig. 11. Umoregi Jizō of Jūrin-in, in Kwōryūji at Kyōto (9th cent.), with pearl and varadamudrā). Kokkwa Nr. 156, Pl. VII.

We read in the history of this image, mentioned above, that it was discovered in a hollow Bodhi tree in the wood, which gave forth a strange sound when struck and emitted a brilliant light on the ten fast-days.[1] As the people considered it the work of foxes or tanuki[2], a woodcutter cut the tree and found the image, which was something more than three *shaku* long. The axe having hit its abdomen and elbow, the woodcutter prostrated himself on the ground and asked forgiveness for his evil deed. His fright changed into joy, however, when the Bodhisattva appeared to him in a dream and praised him for having caused the image to appear, because he, the Bodhisattva, had come into this world to save the living beings (instead of being hidden). Thus he mended the idol, which had a majestic and beautiful face, and placed it in a special chapel, called *Jūrin-in*, at the rear of Kwōryūji. The fame of its divine power soon spread and attracted large crowds of pilgrims, till it suddenly disappeared in A. D. 1150, eleven days before a big fire destroyed the whole Kwōryū temple. In the next five years the sound of wood-cutting was heard in the South-west, and a brilliant light shone over the woods at night. At last a man who was gathering fuel heard a voice calling from under the earth, and began to dig on the spot till he found the image. He carried it home and worshipped it, but it was not repaired before Jizō had in dreams admonished the monk who had placed it in a shrine, to heal his painful wounds. When this monk in A. D. 1179 sent it to a maker of Buddhist images, a priest of Kwōryūji heard this and bought it. Thus it returned to its former sanctuary, where it is still at the present day. A man, who in A. D. 1221 had stolen it, brought it back two years later. He came at night and left it at the eastern gate of Kwōryūji, with a wooden placard on which he had written the following words: "I wished to make this image my chief idol, but in a dream it said to me: 'Take me back to the Kwōryū temple, for I have made a strong vow to live there.' For this reason I present the image to this temple."

The Jizō image of *Emmyōji*, 延命寺, in Konishimi (小西見) village, Nishikibe (錦部) district, Kawachi province, a stone idol ascribed to Kōbō Daishi, was famous for giving easy birth and for curing the sick. This Jizō severely punished sacrilege, for a man who had eaten some of the fishes *(funa)* of the little pond in the temple compound, soon after suffered from leprosy which caused his death. The name *Emmyōji* seems to indicate that this was an *Emmyō Jizō*, a "Lengthener of Life", but if this was the case, the image dated from the 17th century instead of from the

[1] 十齋日, *jū saijitsu:* the following days of the month: 1, 8, 14, 15, 18, 23, 24, 28, 29 and 30. These days are mentioned in the Sūtra on the Original Vow of Kshitigarbha and in that on the Ten Kings, as the days on which the officials of Hades (五道ノ冥官, *godō no meikwan*) fix the degrees of punishment of the dead. Therefore they are days of *saikai* (齋戒, religious purification by abstaining from certain articles of food and from all uncleanliness), *shōjin* (精進, religious purification: abstaining from animal food) or of reading sūtras.

[2] Cf. my paper on the Fox and the Badger in Japanese folklore, Transactions of the Asiatic Society of Japan, Vol. XXXVI, Part. III.

ninth, for the *Emmyō Jizō sūtra* which gave rise to the cult of *Emmyō Jizō* was probably written in the 17th century. The name of "Emmyōji" may then have been given, however, to an old shrine — for temple names were often changed — and also the image may have been much older than the name "Emmyō" suggests.[1] Yet its antiquity was probably much exaggerated, like in the case of the seven mirrors, *shintai* or "god-bodies" of the Shintō god Sannō (Ōkuninushi, Hiyoshi) of *Sannōsha*, 山王社, in Saikachi (西海地) village, Ōsumi (大住) district, Sagami province. Tradition said that these mirrors were presented by a Buddhist[2], clad in white, to Kōbō Daishi during his stay in China. After his return to Japan, Kōbō was said to have made them the *shintai* of a Shintō temple which he erected (!) and called *Sannōsha*. This was said to have happened in the Daidō era (806—809). We would be very sceptic with regard to this strange story even if the mirrors themselves did not deny it. But we need not discuss their probable age, for on one of them we read the following inscription: "Petitioner: Kakuju-maru, 願主鶴壽丸. On a lucky day in the beginning of summer (4th month) of the 4th year of Kyōroku (1531)." This "petitioner", who in offering up his prayer presented a work of his own hand (Kakuju-maru is apparently an artist's name), represented a Jizō figure, sitting with crossed legs on a lotus and keeping a pearl in his left, a khakkhara in his right hand, on the back of the mirror. Later generations connected Kōbō Daishi's name with these offerings and declared them to be Sannō's *shintai*![3]

In the same province the principal idol of a Jizō shrine in Nishi koiso (西小磯) village was said to have been the *jinembutsu*, 持念佛, or private Buddhist tutelary deity of Tora, Soga Sukenari's concubine, who in A. D. 1193 killed herself after the heroic death of the two brothers. In this image another, much smaller Jizō idol was hidden[4], which was attributed to Kōbō Daishi and which had been Soga Sukenari's *jinembutsu*.[5]

Aburakake (油懸) *Jizō* or "Greasy Jizō", in Andōji machi, 安堂寺町, in the centre of Ōsaka, was pretended to be Kōbō's work. This image was called so because if those who suffered from intermittent fever smeared it with oil and prayed to it, they were sure to recover.[6]

If we may believe the author of the *Genkō Shakusho*[7], 元亨釋書, Kōbō practised

[1] *Kwōsekishū* (1692), Ch. II, p. 2.

[2] 道人, a Chinese term; 道士 is a Taoist doctor.

[3] *Shimpen Sagami fūdoki kō*, 新編相摸風土記稿, or "Sketch of a new description of customs and land of Sagami province", written in 1841 by MASHA SHISHIN, 間宮士信, and 26 others. Ch. XLVII, Ōsumi district, sect. 6, p. 10.

[4] 腹籠, *haragomori*, "hidden in the belly" (*haragomori no ko* is a foetus), often used in the sense of a small image being hidden in a larger one.

[5] *Shimpen Sagami fūdoki kō*, Ch. XLI, Yuruki district, sect. 3, p. 31.

[6] *Setsuyō gundan* (1698), Ch. XII, p. 53.

[7] Written before A. D. 1346 by the Buddhist priest SHIREN, 師錬, *Kokushi taikei* Vol. XIV, Ch. IX, p. 782.

a mystic Jizō doctrine, which he called "Jizō's rule", 地藏軌, or "Method of breaking the hells", 破地獄法. The name "Jizō's rule" at once reminds us of the *Ti-tsang P'u-sah i-kwei*, 地藏菩薩義軌, the Tantric treatise mentioned above[1], where the Bodhisattva himself gave mantras and prescribed the way of making his effigy and performing the *homa* (Jap. *goma*) offerings. The Buddhist priest CHISEN, 智泉, a nephew of Kōbō, deeply deplored his mother's death and for three years continually prayed to all the Buddhas that they might let him know his mother's fate after death. Then a deity in a dream revealed to him that she had fallen into hell. Chisen, filled with sorrow, asked Kōbō Daishi how he could save her from hell, whereupon Kōbō taught him the Jizō doctrine, 地藏法, i. e. the "Jizō rule". After he had ardently practised this doctrine, one night his mother appeared to him in a dream, clad in a beautiful garment, and told him that she had been saved by his practising the Jizō rule, and that she was now to be reborn in heaven.

§ 3. *Dengyō and Jikaku Daishi.*

Whereas the *Shingon* sect was represented by Kōbō Daishi, the principal figures of the *Tendai* sect were its founder, DENGYŌ DAISHI, 傳敎大師, and his eminent pupil JIKAKU DAISHI, 慈覺大師. The former, whose priest name was SAICHŌ, 最澄 (A. D. 767—822), visited China in A. D. 802 and returned in A. D. 805. He founded the Tendai sect, called after the T'ien-t'ai mountain in the Chinese province Cheh-kiang, which formed the centre of this doctrine in China. Enryaku-ji, which he had built on Hieizan in A. D. 788, became the centre of the Tendai sect in Japan. His famous pupil ENNIN, 圓仁 (A. D. 794—864), whose posthumous title is JIKAKU DAISHI, in 838 accompanied the Japanese ambassador Fujiwara no Tsunetsugu to China and stayed there for nine years, visiting famous Buddhist temples and copying many texts, which he afterwards published in Japan. The names of these two men being repeatedly connected with Jizō images and sanctuaries, we may conclude from this that the Jizō cult was propagated in Japan by the *Tendai* as well as by the *Shingon* sect. The former sect preached the exoteric, the letter the esoteric doctrine.

The *Jizō Bosatsu riyakushū* (1691)[2] mentions a standing image of Jizō, ascribed to DENGYŌ DAISHI, which in the Genroku era (1688—1703) stood in a private house in Muromachi, Kyōto. This Jizō gave *easy birth* to the women who worshipped him and saved them from an untimely death in child-bed.

The Jizō temple at *Suzuka no Seki*, 鈴鎌の關, in Ise province, was said to be erected by Dengyō Daishi. This sanctuary, one of the famous places of the Tōkaidō, was consumed by fire in A. D. 1260, but was rebuilt in the Bummei era (1469—1486);

[1] Sect. II, Ch. II, § 1, p. 285 sqq.
[2] Ch. IV, p. 33.

the eyes of the image were opened by the celebrated Rinzai priest IKKYŪ OSHŌ[1], 一休和尙, which shows that the shrine at that time belonged to the Rinzai branch of the Zen sect. Afterwards it was burnt down again; its rebuilding took place in A. D. 1696.[2]

The image of *Hōyake* (頬焼) *no Jizō* or "Jizō who burned his cheeks", in the compound of *Seshū-in*, 專修院, in Tanimachi, 谷町, Ōsaka, where it stood in a chapel at the end of the 17th century, was said to have suffered in hell as a *substitute* for a woman, who in this way escaped the terrible punishment of the *yakekane*, 焼鐵, or "burning irons". This image, was a *reibutsu*, 靈佛, i. e. an idol which by much *ling*, 靈 (manifestation of vital power), showed its divinity by hearing the prayers of its worshippers and performing miracles. This image was said to be the work of Jikaku Daishi. When YORITOMO went to Kyōto, he expressed his gratitude to this Jizō for his wonderful protection.[3]

Jikaku Daishi was also mentioned as the founder of *Daisenji*, 大山寺, a Jizō shrine on the sacred mountain Ōyama, 大山, in Hōki province. We learn this from YOSHIDA TŌGO'S *Dai Nihon chimei jisho*[4], where the *Genkō Shakusho* is quoted, which declared the Shintō god of this mountain to be a manifestation of Jizō. The *Garan kaiki ki*[5], however, says that this temple was built by order of the Emperor Shōtoku (A. D. 765—770) and that the fame of its great divinity was still prevalent in the author's days (A. D. 1689). Shōtoku was said to have issued this order, because he had heard about a miracle wrought by a private Jizō image in the possession of a certain Toshikata, who lived at the foot of Mount Ōyama and who had a strong belief in Jizō. One day, when he came home after having shot a stag in the mountains, and was about to worship Jizō, he was much frightened by seeing his arrow sticking in the image and blood flowing out of the wound. He understood that the Bodhisattva in his great compassion with all living beings had given his own body as a substitute for the stag and had been wounded in its place. This caused him to shave his head and to become a monk; he had his house pulled down and a Jizō shrine built on the spot. When the Emperor heard this story, he decided to erect a temple there himself, in order to dedicate this to the miraculous image.

Other images attributed to Dengyō Daishi and Jikaku Daishi shall be mentioned below, in the paragraphs devoted to the Six Jizō's and Shōgun Jizō.[6]

---

[1] As *kaigen no dōshi*, 開眼導師.

[2] *Seiyō zakki* (1656), Vol. II, p. 31; *Tōkaidō meisho ki*, 東海道名所記, written in the Kwambun era (1661—1672), by ASAI RYŌ-I, 淺井了意 (*Onchi shōsho*, 溫知叢書, Vol. I, Ch. V, pp. 180, sqq.); *Ise sangū meisho zue*, 伊勢參宮名所圖會, Ch. II, p. 28.

[3] *Setsuyō gundan* (1698), Ch. XII, p. 44.

[4] Vol. I, p. 1007.

[5] Ch. VI, p. 51.

[6] This chapter, §§ 5 and 6.

§ 4. *Obitoki-dera at Nara.*

We read in the *Nanto meisho shū*[1], 南都名所集, or "Collection of famous places of the Southern Capital (Nara)" that Some-dono, 染殿, i. e. Fujiwara no Akiko, 明子, the Consort of the Emperor Montoku (A. D. 851—858), erected a Jizō temple after having given birth to Prince Korehito in A. D. 851. This prince mounted the throne in A. D. 859 as the first boy-emperor of Japan, and Fujiwara Yoshifusa, his grandfather, reigned as his guardian; from that time the Fujiwara house had the supreme power in its hands. A legend says that the Empress was pregnant for 33 months without being able to give birth to her child. As she suffered terribly, the physicians exhausted their science without any effect, and high Buddhist priests, known for the efficacy of their prayers, in vain practised their secret doctrines. Offerings *(nusa)* were sent to all powerful Buddhas and Shintō gods and prayers were offered up in their temples, but without any success. Then the Great Shintō god of Kasuga, 春日大明神, Kasuga Daimyōjin, Some-dono's *ujigami* (ancestral god), one night appeared to her in a dream and said: "There is in Soekami district (where Nara is situated) a Jizō, made in the shape of a *kuntai*, 裙帶 (a waist cloth worn by women) (!). In olden times, when I was present at Çākyamuni's expounding the Law, I made an agreement with Jizō Bosatsu. I said to him that none of the tortures of hell were more pitiful than the sufferings of women in a difficult child-birth. The Bodhisattva answered: 'If in those times they take their refuge to me, I shall stop their sufferings and cause them to feel at ease.' For this reason I (the god of Kasuga) carved the Jizō image and put it up. Make haste to pray to it." Thus spoke the Shintō god, and messengers were sent at once to Soekami district (i. e. to Nara). In no time the Empress gave birth to a son, Prince Korehito. Then she erected a Jizō temple at Nara, and called it "*Obitoki-dera*, 帶解寺, or "Temple for loosening the girdle", because it was dedicated out of gratitude for an easy birth. The number of pilgrims who soon flocked to this shrine was as numerous as the visitors of a market place.

This curious story throws a clear light upon the blending of Shintō and Buddhism, and upon Jizō's nature as a special protector of women and a bestower of easy birth.

§ 5. *The Six Jizō's.*

The idea of Jizō dividing himself into numberless bodies to save the living beings of the six paths *(gati)* was found in the principal sūtras, as we saw above.[2] This may have led the Chinese and Japanese Buddhists to the conception of six Jizō's, each of whom had the task of saving the beings of one of the gati. In China, however,

[1] Written in A. D. 1675 by MURAI MICHIHIRO, 村井道弘, and ŌTA NOBUCHIKA, 太田叙親, Ch. VIII, p. 2.

[2] Sect. I, Ch. I.

we read about these six Jizō's only in the Sūtra on the Ten Kings[1], written before the 13th century by a Chinese monk who wanted to blend Buddhism with Taoism. The author succeeded in spreading in China the belief in the Ten Kings of Hell, invented by himself, but the Six Titsang's never got hold of the Chinese mind. In Japan, on the contrary, the Ten Kings remained in obscurity, and even NICHIREN could not make them popular by writing a minute description of their departments and courts[2], while the Six Jizō's shone in ever brighter glory.

If we may believe the author of the *Garan kaiki ki* (A. D. 1689)[3], the cult of the Six Jizō's dates from the ninth century. ONO TAKAMURA, 小野篁 (A. D. 802—852), a high official and one of the best authors of his time, was said to have gone to hell and to have been ordered by King Yama to make six images of Jizō. After his revival he obeyed the command and erected the six idols in Kii district, Yamashiro province, that they might assist the living beings of the six *gati*. The neighbouring village was afterwards called *Roku Jizō mura* or "Village of the Six Jizō's". The divine power manifested by these images was so great, that their fame reached the Emperor Montoku, who in A. D. 851 issued a special order to build a temple there and to place the idols in this shrine. A thousand Buddhist priests had to eulogize Jizō and to hang "precious flags", 寶幡, on many trees in the mountain woods; for this reason this region got the name of *Kobata*, "Tree-flags", 木幡, and the temple was called *Kobata-dera*, 木幡寺, besides its original name of *Jōmyōji*, 淨妙寺, or "Pure and Wonderful Temple". Afterwards its name was changed into *Daizenji*, 大善寺, or "Shrine of Great Virtue". It was dedicated in A. D. 851, on the 24th day of the 7th month, this day being specially devoted to Jizō's worship, apparently in connection with the festival of the dead (Ullambana). Thirty years later the Emperor Yōzei (A. D. 877—884) had the temple repaired and appointed the Tendai priest ENCHIN, 圓珍 (814—891) (CHISHŌ DAISHI, 智證大師) abbot of the shrine. Also the Emperors Murakami (A. D. 947—967) and Shirakawa (A. D. 1073—1086) had it repaired and improved. In the reign of Go Ichijō Tennō, in the 4th month of A. D. 1023, when a severe epidemy made many victims in the capital, Jizō of Kobatadera, in the shape of a priest, appeared in a dream to the Tendai priest NINKŌ HŌSHI, 仁康法師, abbot of Gidarinji[4], 祇陀林寺, in Kyōto, and advised him to order the people to worship the Six Jizō's, in order to be freed from the disease as well as from the sufferings of the three (evil) roads, 三塗の苦患. The abbot acted in accordance with this revelation, and an immense crowd, old and young, men and women, went up to the temple of Kobata and prayed to the Six Jizō's. And behold, the disease suddenly stopped!

[1] Cf. above, Sect. II, Ch. I, § 1.
[2] Cf. above, Sect. II, Ch. I, § 4.
[3] Ch. V, p. 18.
[4] Cf. YOSHIDA TŌGO'S Geogr. Dict., Vol. I, p. 29, who wrongly pronounces Kitarinji.

On the 24th day of the 7th month (again the same date) of A. D. 1157 the Prime Minister TAIRA NO KIYOMORI[1], 平清盛, who was a great believer in Jizō and caused all people to worship this Bodhisattva, distributed the Six Jizō's among six villages: *Roku Jizō mura* (which he called thus in order to save from oblivion the origin of the idols), *Toba, Katsura, Uzumasa, Mizoro-ike* and *Yamashina*[2], all in the neighbourhood of Kyōto.

Afterwards, also in the twelfth century, SAIKŌ HŌSHI, 西光法師, on the 24th day of the 7th month of an unknown year for the first time visited all the six Jizō's successively and caused others to follow his example. "From that time down to the present day (A. D. 1689)", says the author of the *Garan kaiki ki*, "thousands of people yearly visit the six places on the 24th day of the 7th month, and many groups of twenty, thirty or forty men from the neighbouring districts go there in procession, beating bells and drums and reciting the invocation of Amida's holy name."

The *Gempei seisuiki*[3], 源平盛衰記, under the heading of "Saikō's stūpas (sotoba)", relates how this priest to save the people from calamities, caused by their evil deeds in former existences, made seven groups of Six Jizō's and erected these on seven different cross-roads. He placed these images in a circle upon stūpas and thus dedicated them on those seven spots. He said: "In my wordly life I was an unbelieving man, and heaped crime upon crime from morning till night. Shall I therefore enter the Eight Great Nārakas (Hells)?" And he prayed to the Bodhisattva to protect him in the present and future life according to his original vow of great compassion.

In A. D. 1495 the Shōgun ASHIKAGA YOSHIZUMI, 足利義澄, had a new temple built at Roku Jizō village, which was dedicated on the 24th day of the 5th month. We learn from YOSHIDA TŌGO'S *Dai Nihon chimei jisho*[4] that at the present day there is still a *Roku Jizō dō* at the foot of Kobata yama, east of Fushimi. He refers to the *Yamashiro shi*[5], 山城志, which says that there is a Roku Jizō dō in the compound of *Daisenji*, which was formerly called *Kobata Jōmyōji*. He further quotes the *Myōseki shi*, 名跡志, which states that the temple was erected in A. D. 852 by the Emperor Montoku, and that in A. D. 1157 five of the six Jizō images were moved to *Yamashina, Toba, Katsura, Tokiwa*, 常盤, and *Mizoro-ike*, 御菩薩池.

The Kobata temple apparently belongs to the *Tendai* sect, for ENCHIN and NINKŌ HŌSHI were priests of this sect. DENGYŌ DAISHI (A. D. 767—822), the founder of the Tendai sect, was said to have erected six stone images of Jizō at Sakamoto, 坂本, from where they were removed to six different spots in JIKAKU DAISHI'S

[1] 1118—1181, the greatest of the Taira House.
[2] 六地藏村, 鳥羽村, 桂村, 太秦村, 御菩薩池, 山科村.
[3] Written about 1250; Teikoku Bunko, 帝國文庫, Vol. V, Ch. VI, p. 146.
[4] Vol. I, p. 153.
[5] Written in A. D. 1734.

time (A. D. 794—864). The idol of the Jizō chapel in *Baba-michi*, 馬場道, on Hieizan, according to the tradition was one of these six.[1]

Besides the Tendai sect the *Shingon* doctrine was connected with the cult of the Six Jizō's. Three of the six images worshipped in different shrines on Mount Kōya, the centre of the Shingon sect, which we mentioned above[2], were attributed to Kōbō Daishi, and one (that of *Yōrō-in*, 養老院) to ONO TAKAMURA, the same official who erected the Six Jizō's of Roku Jizō village. The names of the makers of the two other images are not mentioned. The *Kwōsekishū* (A. D. 1692)[3] relates the following story about the Jizō of *Yōrō-in*. A proud priest, whose heart was filled with pride instead of compassion, prayed at this temple to obtain a Bodhi heart. But Jizō appeared to him in a dream and led him to a *broad field* (this is the usual term for the way to hell). Then he said to him: "Here is the way leading to the Six Roads (gati).[4] Although you are constantly making offerings to me, your heart is wicked and you cannot obtain the 'fruit of Buddha'. I have led you to this place to show you the miseries of the Three (evil) Roads, that you may obtain a Bodhi heart." After these words he showed him the punishments of the Mountain of swords[5], and of the Sword-trees[6], the Hot water in caldrons[7], the Furnace coal[8], the River of ashes[9], the Filth[10], the Copper pillars[11] and the Iron couches[12], and the sufferings of the 136 hells.[13] This frightful sight made such a deep impression upon the priest that he was converted at once and Bodhi entered his heart. Then his guide, who hitherto seemed to be a human being, assumed the shape of Jizō Bosatsu and praised him, whereupon he awoke. From this time he was such a devout believer in Jizō and his heart was so full of Bodhi, that his fame spread all over the country.

The Jizō of *Saishō-in*, 最勝院, the fifth of the six Jizō shrines on Kōya san, in the shape of a little priest gathered fuel on behalf of the poor priest of this temple and lighted the fire for him. Afterwards the man saw that the forehead of the image was blackened by smoke and that its hands and feet were covered with ashes.[14]

The sixth Jizō, worshipped in *Sei-un-in*, 清雲院, aided a priest who had prayed to him for assistance at the examination, to be passed in order to become head of the *Kwangaku-in*[15], 勸學院. Part of a sūtra was to be discussed in the presence of all the monks, and if the candidate performed this task with eloquence and sagacity, he could become "Chief of the studies"[16], and the way to the leadership of Kōya

[1] *O yama no shiori*, 御山のしをり, or "Guide of Hieizan", written by KAKŌ-AN SHUJIN 荷香菴主人, in A. D. 1832.

[2] Ch. II, § 2. [3] Ch. I, p. 2.

[4] 六道の街, Rokudō no chimata.

[5] 刀山, tōzan. [6] 劍樹, kenju. [7] 鑊湯, kwakutō. [8] 爐炭, rotan.

[9] 灰河, kega. [10] 糞屎, funshi. [11] 銅柱, dōchu. [12] 鐵床, tesshō.

[13] Cf. above, Sect. II, Ch. I, § 2.

[14] *Kwōsekishū*, Ch. I, p. 2.

[15] "Institution for the encouraging of study" (on Kōya san).

[16] 學頭, gaku-tō.

san was opened to him. Thus this examination was of the greatest importance, and when the monks saw that the man who had been the first to pray to Jizō for assistance in this matter had a splendid success, they were sure that Jizō himself stood behind him and spoke in his place. From that time the candidates always prayed to the Bodhisattva before the examination.[1]

Another Jizō image on Kōya san, ascribed to Ono Takamura, stood in *Jizō-in*. When in olden times the governor of Shimotsuma in Kwantō, Tagaya by name, made a pilgrimage to Kōya san, the high water of the river Ki prevented him from reaching his place of destination. Then there came a little priest-boy in a boat and rowed him across the water. When he asked the priest of Jizō-in about this boy, the man said that he did not know him. Tagaya wondered who it might have been, but when praying in the Jizō chapel he saw little muddy footsteps, which made him sure that Jizō himself had assisted him in crossing the river. His belief in the Bodhisattva became stronger than ever, and on returning home he admonished his people to worship him with firm belief.[2]

The *Genkō Shakusho* (before A. D. 1346) mentions the Six Jizō's in three passages. Fujiwara no Tsunezane (經實)'s consort, the daughter of Fujiwara no Sanesue, 實季, from childhood worshipped the Buddhist deities. When she was twenty years old, she fell ill, and her mother said to her: "I shall make seven Yakushi's and worship them, that you may recover and have a long life." But her daughter answered: "I am sure that I shall not recover; please carve *Six Jizō's* instead of seven Yakushi's." The mother fulfilled her wish and requested the abbot Jōsan, 靜算, of *Hieizan*, to pray on behalf of her daughter. He ardently prayed to Jizō, accompanying his prayers with strokes on a gong. Then a purple cloud was seen hanging before the window, a delicious smell pervaded the house, and the young woman, turned to the West with her hands joined in prayer, softly departed to a better world.[3]

The Buddhist priest ENNŌ[4], 圓能, died suddenly in his 57th year. His disciples watched by his side and did not bury him, and after fourteen days he revived, but could not speak. Three years later he regained his power of speech and related that six Buddhist priests had taken him to Paradise (*Jōdo*, 淨土, the Pure Land, i. e. Sukhāvatī). He saw magnificent palaces, resplendent with gold and silver and precious stones, and also Maitreya's splendid palace, but he saw also King Emma (Yama)'s residence, and the eight cold and the eight hot hells. This sight was so frightful that he could not bear it. On leaving hell, the six monks said to him: "We are the Six Jizō's." He did not die before many years afterwards, after having reached an old age, in the first years of the Nimpyō era (A. D. 1151).[5]

[1] *Kwōsekishū*, l. c. [2] Ibidem.
[3] *Genkō Shakusho*, Ch. XVIII, K. T. K. Vol. XIV, p. 941.
[4] According to the Buddhist biographical dictionary, *Nihon Bukke jimmei jisho*, p. 105 s.v., it is not known to which sect he belonged.
[5] *Genkō Shakusho*, Ch. XIX, p. 962.

KORETAKA, 惟高, a Shintō priest, was the head of *Tama-oya jinja*, 玉祖神社, a Shintō temple in Suwō province. Yet he believed in Buddha's doctrine and constantly recited Jizō's invocation (*myōgō*, 名號: "namu Jizō Bosatsu"). In A. D. 998 he fell ill and died suddenly, but revived after three days and spoke as follows: "I hastily went to a broad plain, but erred about and could not find my way, when six majestic Buddhist priests arrived. The first carried an incense burner, the second joined his palms (in prayer), the third held a precious pearl, the fourth a khakkhara *(shakujō)*, the fifth a flower basket and the sixth a rosary *(nenju)*. The first priest said to me: 'Do you know us?' When I answered: 'No, I do not know you,' he said: 'We are the Six Jizō's. We have appeared in six different bodies to save the living beings of the Six Paths. Although you are a Shintō priest, you believed in us and recited our name for a long time. Therefore we now cause you to return to the world of men. You must carve our images and daily worship us.' After having heard these words I revived." Koretaka erected a Buddhist temple and carved six Jizō images, which he placed in this shrine and worshipped daily. Whoever saw and heard this was moved to tears and was filled with admiration and gratitude for Jizō's blessing power *(kudoku)*. Koretaka lived to an age of more than seventy years, and on his death-bed he looked to the West, with Jizō's name on his lips.[1]

We may derive from this story that the fourteenth century, in the first half of which the Genkō Shakusho was written, knew the Six Jizō's represented with the attributes carried by these six priests in hell. On the grave monuments of the Genroku era (1688—1703), now sent to Europe in an astonishing number, Jizō is often represented carrying a khakkhara, a precious pearl, or a rosary, or joining his palms in prayer.

According to the *Jizō Bosatsu reiken ki* (1684)[2] TAIRA KIYOMORI (1118—1181) had six Jizō images carved and placed in chapels at the six entrances of the capital; the people called them the Six Jizō's. Kiyomori was a devout believer in Jizō and thought: "Jizō uttered a vow with regard to the roads (i. e. to protect those who walked along the roads). Therefore, if I build a chapel and place a Jizō at each of the six roads leading into the capital, the passers-by shall obtain great felicity in future existences." This story reminds us of the Six Jizō's of Roku Jizō mura, distributed by Kiyomori among six villages near Kyōto. Further, we have here the first instance of the cult of Jizō as a deity of the roads, a protector of travellers, in which function he superseded the ancient phallic gods of the roads, the Sae no kami.

The number six was applied not only to the number of the images, but also to their height. Kiyomori's Six Jizō's were six *shaku* high, and a stone lantern, called *Roku Jizō seki tōrō*, 六地藏石燈籠, which in the beginning of the nineteenth

[1] *Genkō Shakusho*, Ch. XVII, p. 927. [2] Ch. XIII, p. 9.

century stood in a corner of the Kaminari-mon or "Thundergate" in Asakusa, the famous district of Yedo, had the same height. On its six sides the Six Jizō's were represented. Tradition said, that it had been offered in A. D. 1146 by KAMADA MASAKIYO, 鎌田正清, a vassal of Minamoto no Yoshitomo, Yoritomo's father.[1]

The *Kazusa kokushi*[2], 上總國志, or "History of Kazusa province" relates that CHIBA HIDETANE, 千葉秀胤, an eminent general, who in the Kwangen era (A. D. 1243—1246), when staying in Kazusa province, lost his beloved wife, on behalf of her soul made six Jizō images and erected them at the roadside. For this reason the neighbouring village got the name of Roku Jizō mura. According to another tradition, however, this village owed its name to the six stone Jizō's which formerly stood before the *Jizō-in*. This shrine was still there in 1877, when the book was written.

The *Higo kokushi* or "History of Higo province"[3], 肥後國志, states that two *Roku Jizō-tō* or "Six Jizō-stūpas" (pagodas) were seen in this province, namely in the villages of Kakiwara, 柿原, and Nakao, 中尾. That of the former village according to its inscription dated from A. D. 1432, the other one from A. D. 1444. In Ikegame, 池龜, a village in the same province, there were (in A. D. 1772) six Jizō images on which the inscription "Tai-ei" indicated the Tai-ei era (1521—1527) as the time when they were made and erected. This had taken place when the territories of the villages were limited; from the place of these Six Jizō's the numbers of miles of the roads were fixed in all directions.[4]

The *Fūzoku gwahō*[5], 風俗畫報, gives interesting details about the so-called *Edo Roku Jizō mairi* or "Visiting the Six Jizō's of Yedo". In A. D. 1691 the Buddhist priest MUKŪ, 無空上人, Mukū shōnin, cast six standing Jizō images of bronze after a wooden model, found by a man to whom Jizō had appeared in a dream and indicated the spot where he could find a wooden Jizō image. Mukū placed the idols in the six following temples of Yedo, respectively situated in Komagome, Sendagi, Nippori, Shimoya, Ueno and Asakusa[6]: Zuisenji, Sennenji, Jōkōji, Shingyōji, Daibutsudō and Shōchi-in[7]. These were the first Six Jizō's of Yedo. Afterwards, in A. D. 1716, the priest SEIGEN, 正元, erected six sitting Jizō's, ten shaku high and cast of bronze. He did so because in a severe illness he had vowed to cast and erect a large number

[1] *Edo meisho zue*, 江戸名所圖會, "Pictures of famous places in Yedo", written by SAITŌ YUKIO, 齋藤幸雄 (1737—1799) in the Kwansei era (1789—1800), enlarged by his son YUKITAKA, 幸孝, in the Bunkwa era (1804—1817), and finished by his grandson GESSHIN, 月岑, in the Bunsei era (1818—1829) (cf. the latter's preface), Ch. VI, p. 17.

[2] Written in 1877 by YASUKAWA RYŪKEI, 安川柳溪, Ch. VI, p. 3.

[3] Written in 1772 by MORIMOTO ICHIZUI, 森本一瑞, and edited in 1782, Ch. III, p. 166.

[4] Ch. III, p. 51.

[5] "Illustrated report on manners and customs", edited by the Tōyōdō, 東陽堂, at Tōkyō, Nr. 67 (Febr. 1894).

[6] 駒込, 千駄木, 日暮里, 下谷, 上野, 淺草.

[7] 瑞泉寺, 專念寺, 淨光寺, 心行寺, 大佛堂, 正智院.

of Jizō images for the conversion of future living beings, if the Bodhisattva would prolong his life. Jizō had assented in a dream, and had soon cured him. Then he followed the example of Taira Kiyomori (who, as we saw above, in the twelfth century erected six Jizō images at the six entrances of Kyōto), and after having cast six Jizō's placed them in the following temples: Shinagawa-dera, Taisōji, Shinjōji, Tōzenji, Reiganji and Eitaiji[1], situated in the districts of Shinagawa, Yotsuya, Sugamo, Sanya, and (the two last ones) in Fukagawa.[2] Thus a second cult of the Six Jizō's was founded in Yedo, and the *Roku Jizō mairi* was performed by many believers of the eastern capital.

It is a difficult question, whether the Japanese got the idea of the Six Jizō's from China or invented it themselves. If it is a Chinese conception introduced into Japan before it ever rose in a Japanese mind, the Sūtra on the Ten Kings would seem to have introduced it, but this is impossible because the Japanese cult is apparently older than this sūtra. We do not know when it was written, but it was called a counterfeit by the priest TSUNG-KIEN, who lived in the first half of the thirteenth century[3], and at the same time it was known in Japan, for NICHIREN (if we may believe the statement in the beginning of the Japanese work on the Ten Kings) then wrote his "Praise of the Ten Kings of the Flower of the Law". Thus the only fact we know about the date of the Chinese sūtra is that it was written before the thirteenth century. The oldest Japanese book in which the Six Jizō's are mentioned dates from that same century. It is a Shingon work, which contains the names, given to the Six Jizō's by the Shingon priest KYŌSHUN, 敎舜. These names are different from those found in the Chinese sūtra, so that we may safely conclude that KYŌSHUN did not know this text; otherwise he would have followed or at least have mentioned it. He apparently used other works or invented the names himself. As his name is not found in WASHI-NO-O JUNKEI (鷲尾順敬)'s *Nihon Bukke jimmei jisho*[4], 日本佛家人名辭書, I do not know when this priest lived. His work, entitled *Hishō kuketsu*[5], 秘抄口訣, or "Oral instructions on secret books", was copied in A. D. 1295 by the priests INYŪ, 印融, and RAI-EN, 賴緣. The names of the Six Jizō's mentioned there are: *Jizō son, Hō-in-shu, Hōkō, Hōshu, Jichi* and *Kenko-i*, 地藏尊, 寶印手, 寶光, 寶手, 持地, 堅固意, i. e. Kshitigarbha, Ratnamudrāpāni, Ratnakāra, Ratnapāni, "Holder of the Earth", and "Strong Will". These names, except that of Jizō son, are terms of the Tantric school, represented by the *Shingon* sect and by the secret branch of the *Tendai* sect. Ratnapāni e. g., and "Holder of the Earth" were the great names to be given to Kshitigarbha seated on the North side of the maṇḍala (the *Taizō-mandara*, that of the World of Phenomena; the

[1] 品川寺, 太宗寺, 眞性寺, 東禪寺, 靈巖寺, 永代寺.
[2] 品川, 四谷, 巢鴨, 山谷, 深川.
[3] Cf. above, Sect. II, Ch. I, § 1.
[4] Written in 1903. [5] Ch. XIV.

names of the Kongōmandara or Maṇḍala of the Diamond World were different) according to the *Mahāvairocana sūtra*, treated above.[1] The Shingon priest RAI-YU, 賴瑜 (A. D. 1226—1304), the author of the *Hishō montō*[2] or "Questions and answers on secret books" quotes the *Jūzenshō*, 十善抄, or "Book on the Ten Virtues", which gave the Sanscrit names of the Six Jizō's in Chinese transcription. There we find Ratnapāni, Ratnakāra, 羅恒曩迦羅 (mostly translated into "Precious Place", 寶處, or sometimes into "Precious Light", *Hōkō*, 寶光), Dharaniddhara, 馱羅抳馱羅, etc. SEITAN, the learned priest whose interesting paper on Jizō, published in the *Kokkwa*, we quoted above[3], and another Japanese scholar, who wrote the article on Jizō in the *Tetsugaku daijisho*[4] or "Great Philosophical Dictionary", refer to many works, the greater part of which was apparently written by Shingon or Tendai priests. They both arrive at the conclusion that it is very difficult to make out the origin of the Six Jizō's.

They refer to the *Kokkyōshū*[5], 谷響集, UNSHŌ'S well-known work, written in A. D. 1689, where the passage of the *Hishō montō*, mentioned above, is quoted. Each of the Six Jizō's is described there as being white and holding a red lotus flower in his left hand. The first, who saves the beings in hell, holds the moon disk in his right hand and upon the lotus the head of a child and a flag are visible. His name is *Visvaparipuraka*[6], 尾薩縛鉢哩布羅迦, translated into "The Perfect One". The second Jizō, who saves the Pretas, with his right hand makes the *abhayamudrā* and there are three precious pearls upon the lotus which he holds in his left hand. His name is *Ratnakāra*[7], 羅恒曩迦羅. The third Jizō's right hand is resting on his breast, while a precious wheel is seen upon the lotus. His name is *Ratnapāni*[8], 羅恒曩播尼, translated into "Precious Hand", and his task is to save the Animals. On the lotus of the fourth Jizō, who saves the Asuras, and whose name is *Dharaniddhara*[9], 馱羅抳馱羅, a sword is represented, and his right hand forms the *abhayamudrā*. The same mudrā is made by the right hand of the fifth Jizō, who saves mankind; there is a seal (probably the "Buddha-seal", or the "Seal of the Buddha heart", i. e. the *svastika*) upon the lotus in his left hand, and his name is *Dṛḥamanas*[10] (according to the *Tetsugaku daijisho;* according to the *Kokkyōshū* it is

[1] Sect. I, Ch. I, § 5.
[2] 秘抄問答, Ch. X.
[3] Sect. II, Ch. I, § 1.
[4] Edited in 1910 by the *Dōbunkwan*, pp. 1166 sqq.
[5] "Collection of echoes of the valley", written in A. D. 1689 by the Buddhist priest UNSHŌ, 運敞; Ch. X, p. 17.
[6] Translated into 一切成滿.
[7] Translated into 寶處, "Precious Place", or into 寶光, "Precious Light".
[8] Translated into 寶手, "Precious Hand".
[9] Translated into 持地, "Holder of the Earth".
[10] 茶里(合)馱摩耶, translated into 堅固意, "Strong Will".

lacking in all books). As to the sixth Jizō, his Sanscrit name is unknown, but its transcription is given.[1] There is a Karma (?)[2] upon his lotus, and his right hand holds the sun disk.[3] Finally, the author of the *Kokkyōshū* pretends to know the true names of the Six Jizō's, to wit: *Jizō Bosatsu*, *Hōsho*, *Hōshō*, *Kenko-i*, *Jichi* and *Hō-in-shu*, 地藏菩薩, 寶處, 寶掌, 堅固意, 持地 and 寶印手. Thus he practically agrees with the author of the ancient work *Hishō kuketsu*, quoted above; he only gives "Precious Place" instead of "Precious Light" with regard to Ratnakāra.

The abbot JŌGAN[4], 淨巖, according to the author of the *Tetsugaku daijisho* a great authority in such matters, also gives the same names, in the following order: *Jizō*, *Hōsho*, *Hōshu*, *Jichi*, *Hō-in-shu* and *Kenko-i*, 地藏, 寶處, 寶手, 持地, 寶印手, 堅固意. JŌGAN states that the Six Jizō's are not mentioned in the genuine sūtras. This is true, for the Sūtra on the Ten Kings is the work of a Chinese, and the *Renkwa sammi kyō*, 蓮華三昧經, which the Imperial Prince RYŌJO, 良助親王, was said to have obtained at the end of the thirteenth century from SAIONJI NYUDŌ, 西園寺入道, his foster father, to whom it was presented by a Chinese abbot in China, by its style proves to have been written by a Japanese author, as we learn from SEITAN.[5] The latter possesses this sūtra and even doubts whether the work entitled *Jizō Bosatsu hiki* or "Secret records on the Bodhisattva Jizō" was actually written in the Shō-an era (A. D. 1299—1301) by Prince RYŌJO, head *(zasu)* of the Tendai sect, to whom it is ascribed. This book is based upon the *Renkwa sammi kyō*, mentioned above, and contains the following names of the Six Jizō's: *Tanda* (Danta?), *Hōju* ("Precious Pearl"), *Hō-in* ("Precious Mudrā), *Jichi* ("Holder of the Earth"), *Jokaishō* ("Who takes away coverings and obstacles"), and *Nikkō* ("Sunlight"[6]). As the fifth name is that of Sarvanivaraṇavishkambhī, another of the Eight Great Bodhisattvas[7], it is clear that the author of this sūtra did not even know the difference between this Bodhisattva and Kshitigarbha, and that he arbitrarily used some names found in sūtras of the Yoga school. As Jizō was usually represented with a precious pearl in his hand, he called one of the Six Jizō's *Hōju;* only the term *Jichi*, "Holder of the Earth", was an ancient epitheton of Jizō, and *Hō-in*, "Precious Mudrā", reminds us of *Hō-in-shu*, 寶印手, mentioned by KYŌSHUN, RAIYU and JŌGAN.

These three authors are evidently the most reliable authorities with regard to this problem, and the names which they give to the Six Jizō's may be the most ancient ones. As to their *images* and their *task* (i. e. which of the six *gati* was to be converted by each of them), however, KYŌSHUN does not give any information,

[1] 怛羅荼也捨也(三昧耶). [2] 羯磨, Karma.

[3] 白處三昧 (explained as a sun in a sundisk, 日輪の內に日あるなり).

[4] I did not find his name in the Buddhist Biographical Dictionary, mentioned above; his work is entitled: *Higwan kongō nenshō kiketsu,* 悲願金剛念誦軌決。

[5] *Kokkwa,* Nr. 159, p. 50.

[6] 檀陀, 寶珠, 寶印, 持地, 除蓋障, 日光。

[7] Cf. above, Sect. I, Ch. I, § 4.

Probenummer.

and the two others do not agree with eachother. With regard to their *origin* the author of the *Tetsugaku daijisho* accepts the hypothesis of JŌGAN, who supposes them to be the six "Venerable Ones" (*Son*, 尊) of the *Taizō Jizō-in*, 胎藏地藏院, or "Temple of the Jizō of the Material World", a mystic term for a maṇḍala of the Yoga school. These "Venerable Ones" remind us of the saints surrounding Kshitigarbha in the maṇḍala, described in the Mahāvairocana sūtra treated above.[1] Jizō, says he, may have been represented surrounded by five other Bodhisattvas, his "relatives"[2] according to the sūtra, and these six images may have been called "the Six Venerable Ones", *Roku Son*, 六尊. The monks of the Shingon and Tendai sects, who wished to propagate the Jizō cult, may have called these "Six Venerable Ones" the „*Six Jizō's*", saviours of the six gati, to form a counterpart of the *Six Kwannons*. This may have happened in the Heian period (A. D. 794—858), at the time of Kōbō Daishi, Dengyō Daishi, Jikaku Daishi and Ono Takamura. SEITAN[3] also believes that five of the Six Jizō's were his *kenzoku* or "relatives", and that their cult was started in the time of Ono Takamura, who may have been the first to worship them in public.

This hypothesis would be very plausible, if the Six Jizō's had been entirely unknown in China. But the fact that they are mentioned in the *Sūtra on the Ten Kings* proves the contrary. Although PETRUCCI'S hypothesis with regard to their having been worshipped in Turkistan in the 9th and 10th centuries is based upon a picture which I do not deem a sufficient proof[4], it is very unlikely that the same idea should have arisen independently in China and in Japan. Therefore, although the Six Jizō's were evidently worshipped in Japan long before the introduction of the Chinese Sūtra on the Ten Kings, their cult must have come from the continent, because it was apparently known in China. Moreover, the idea of the "Six Muni", i. e. the six forms of Çākyamuni as the "presidents of the six worlds", found in Tibet according to WADDELL (*Lamaism*, p. 345), on the continent may have been transferred upon the two saviours of the six gati, Kshitigarbha and Avalokiteçvara, and in this form have found its way to Japan, where thenceforth the Six Jizō's and the Six Kwannons were worshipped.

As to the Sūtra on the Ten Kings, when this sūtra, which KYŌSHUN did not yet know, was introduced into Japan in the thirteenth century, it must have strengthened the belief in the Six Jizō's, and many Japanese priests may have considered their names, attributes and mudrās, described in this sūtra, to be of Indian origin. Yet the ancient names and explanations were partly remembered and the confusion was increased by priests of the Tokugawa period, who invented new names, sometimes even pretending them to be derived from the Sūtra on the Ten Kings. The author

[1] Sect. I, Ch. I, § 5. [2] 眷屬, *kenzoku*.
[3] *Kokkwa*, Nr. 159, pp. 51 sqq.
[4] Cf. above, Sect. I, Ch. II, § 3.

of the *Fukuden shokushu sanyō*[1], 福田殖種纂要, e. g. asserts to have found the following explanation in this sūtra. *Zenrin* (禪林) *Jizō* ("Wood of Meditation"), carrying a khakkhara, converts the beings of hell. *Muni* (無二) *Jizō* ("Without a second": unequalled), carrying a *Nyo-i*, 如意 (i. e. a scepter which grants all desires), converts the Pretas. *Gosan* (護讚) *Jizō* ("Protecting and Assisting"), carrying a rosary, converts the animals. *Shoryū* (諸龍) *Jizō* ("All dragons" [?]), with his palms joined, converts the Asuras. *Fukushō* (伏勝) *Jizō* ("Subjecting and conquering"), carrying an incense burner, converts mankind. *Fukusoku* (伏息) *Jizō* ("Subjecting and appeasing"), carrying a garment, converts the Devas. In reality the *Sūtra on the Ten Kings* gives quite different names. We read there that Çākyamuni said to Kshitigarbha, that the latter should appear in six different forms, and that the Buddha described these shapes as follows.

Yotenga (預天賀) *Jizō* ("Preparing or being in charge of the felicity [litt. congratulations] of the Devas"), who in his left hand carries a cintāmaṇi, 如意珠, or "pearl which grants all desires", and with his right hand makes the "mudrā of explaining the Law"[2], blesses all devas and men. *Hōkwō-ō* (放光王) *Jizō* (the "King who emits light"), who in his left hand carries a khakkhara and with his right hand makes the varadamudrā, 與願印[3], gives rain and causes the five cereals to prosper (litt. completes them). *Kongō-tō* (金剛幢) *Jizō* ("Diamond [i. e. Vajra] streamer"), who in his left hand carries a "Diamond streamer" and with his right hand makes the abhayamudrā[4], converts the Asuras. *Kongō-hi* (金剛悲) *Jizō* ("Diamond compassion"), who in his left hand carries a khakkhara and with his right hand makes the "leading and assisting mudrā", 引攝印, blesses all the paths of the side births (a term for animals), 利諸傍生趣. *Kongō-hō* (金剛寶) *Jizō* (Vajraratna, "Diamond treasure"), who in his left hand carries a precious pearl and with his right hand makes the Amṛta (litt. "Sweet dew") mudrā (甘露印) distributes food to the Pretas and satiates the starving. *Kongō-gwan* (金剛願) *Jizō* ("Diamond Vow"), who in his left hand carries a "Streamer of Yama" (Emma-tō), 剡魔幢 (with a human head) and with his right hand makes the "mudrā which completes discrimination" (of good and evil, true and false), 成辨印, enters hell and saves the living beings.[5]

It is remarkable that the first of these Six Jizō's saves both devas and men, and that the second (whose task it would be to save mankind, if the first had not taken this task) is designated as the special rain god, who causes the crops to thrive.

[1] Composed in A. D. 1686 by NAMPŌ KOSSHI FUKATEI, 南峯乞士不可停. Quoted by SEITAN, *Kokkwa*, Nr. 159, p. 50.

[2] 說法印, the "Preaching" mudrā.

[3] "Granting wishes".

[4] 施無畏印, "distributing fearlessness".

[5] The *Butsuzō zuī* (Ch. II, p. 17b) gives a picture of these Six Jizō's, with exactly the same names, attributes, mudrās and explanations. There the word *watasu*, 度, is used with regard to Jizō's saving the Devas and men, Asuras, animals, Pretas and beings in hell. Fig. 12.

We need not ask which school invented these names, mudrās etc.: the Tantric school is, of course, responsible for these Six Ti-tsangs. A Japanese work of the Genroku era (1690), the well-known *Butsuzō zu-i*[1] or "A series of pictures of Buddhist images", is evidence of the fact that the Japanese took them up and placed them side by side with the older traditions about the Six Jizō's, whose ancient names were partly retained and partly replaced by other names of later invention (Fig. 12). After having mentioned the same names, attributes and mudrās as those found in the Sūtra on the Ten Kings, the author gives a second list[2], containing the following names: *Chiji* Jizō ("Holder of the Earth"), *Hōshō* Jizō ("Precious nature"), *Hōshō* Jizō ("Dharma nature"), *Darani* Jizō ("Dhāraṇī"), *Keiki* Jizō ("Cock and Tortoise", probably a mistake for *Kakki*, 鶴龜, "Crane and Tortoise", the emblems of longevity, especially because he is also called *Emmei* (*Emmyō*) or "Lengthener of Life", cf. above the Dragon Jizō, the dragon being filled with *Yang*, Light), and *Hō-in* Jizō ("Dharma-mudrā")[3] (Fig. 13).

The first, who is also called *Gosan* (護讚) *Jizō*, i. e. "Protecting and assisting Jizō", has a rosary in his hands. The second, who has the names of *Gasshō* (合掌) and *Hashō* (破勝) *Jizō*, i. e. "Jizō who joins his palms (in veneration)" and "Jizō who breaks and conquers (the evil demons)", joins his hands. The third, whose name is also *Fukyūsoku* (不休息) *Jizō*, i. e. "Jizō who never rests (from his blessing labour)", carries an incense burner with a long handle. The fourth, also called *Benni* (辨尼) *Jizō* (a word for *dhāranī*?), with his right hand makes the abhaya-mudrā and in the left carries a small round dish (an almsbowl?). The fifth, who also wears the names of *Kwōmi* (光味) *Jizō*, "Jizō of brilliant flavour" (?) and *Emmei* (not *Emmyō*) (延命) *Jizō*, i. e. "Jizō who lengthens life" (cf. the *Emmyō Jizō kyō* to be treated below, Ch. VI), carries the precious pearl in his left and the khakkhara in his right hand. He is seated upon a lotus, the five others stand upon lotus flowers. The sixth, who is also called *Sanryū* (讚龍) *Jizō*, i. e. "Jizō who assists the dragons" (or "The assisting dragon"), carries a banner.

A work of the Kwan-ei era (1624—1643)[4] gives three lists of names: those of the Sūtra on the Ten Kings, those given by the author of the *Fukuden shokushu sanyō*, who wrongly pretended to have found them in the same sūtra (see above) and, finally, the following six, which are partly identical with those of the *Butsuzō zuï: Hōshō* ("Dharma nature"), *Hōseki* ("Pile of treasures"), *Darani* ("Dhāranī"), *Hō-in* ("Ratnamudrā), *Zasshu* ("Various mantras"), and *Jichi* ("Holder of the Earth")[5]. As we saw above, Ratnamudrā[6] and "Holder of the Earth" are ancient, the other names being inventions of the Tokugawa period.

[1] Ch. II, p. 17b. Cf. above, Sect. II, Ch. I, § 4, p. 284, note 1, and *Kokkwa*, Nr. 159, p. 50.
[2] Ch. II, p. 18a. [3] 地持, 寶性, 法性, 陀羅尼, 鶴龜, 法印.
[4] *Mu-en jihi shū*, 無緣慈悲集, written in the Kwanei era (1624—1643) by the priest HŌYO, 報譽.
[5] 法性, 寶積, 陀羅尼, 寶印, 雜呪, 持地.
[6] The ancient name is *Ratnamudrāpāni*, 寶印手.

Fig. 12.

Fig. 13.

The six Jizō's in the *Butsuzō zuï* (II, pp. 17b and 18a). Fig. 12: the ancient names, attributes and mudrās mentioned in the Sūtra on the Ten Kings. Fig. 13: new names and attributes.

The Six Jizō's are called *messengers* in a Shingon work of unknown date.[1] At the question: "Are there relatives *(kenzoku)*[2] of Jizō?" the following answer is given: "There are six messengers (*shisha*, 使者), manifestations of (Jizō's) blessings bestowed upon the six gati. They are: *Emma shisha* ("Messenger of Yama"), *Jihō dōji* ("Boy who holds treasures"), *Tairiki shisha* ("Messenger of Great Power"), *Taiji tenjo* ("Female angel of Great Compassion"), *Hōzō tenjo* "(Female angel, Store of treasures"), and *Settenshisha* ("Messenger who assists the Devas").[3] These six Jizō's respectively save the beings of hell, the Pretas, the Animals, Asuras, Men and Devas. The author states that he borrowed these details from VAJRABODHI'S „*Rules*" (*I-kwei*, 儀軌, kalpa). This is a mistake, for he evidently means the work of this name attributed to AMOGHAVAJRA, 不空金剛, whose honorary title of "Great Broad Wisdom"[4] resembles Vajrabodhi's name of "Diamond Wisdom", 金剛智. This work, quoted as *Puh-kung I-kwei*, 不空儀軌, or "Rules of Amoghavajra", was declared to be a Chinese counterfeit even by the ancients. Among the works of the

[1] *Mandara son-i-gen zushō*, 曼荼羅尊位現圖鈔, "Illustrated book on the position and appearance of the Venerable Ones in the maṇḍala's," quoted by SEITAN, *Kokkwa* Nr. 159, p. 52.

[2] 眷屬, cf. above.

[3] 焰摩使者, 持寶童子, 大力使者, 大慈天女, 寶藏天女, 攝天使者.

[4] 大廣智 (NANJŌ, App. II, nr. 155).

Chinese Tripiṭaka many of such "kalpas" are attributed to Amoghavajra, who in the 8th century preached the Yoga doctrine in China.[1] As we are warned against such would-be quotations from ancient works by the false quotation from the Sūtra on the Ten Kings made by the author of the *Fukuden shokushu sanyō*, mentioned above, we do not attach much value to the statement of the *Mandara son-i-gen zushō*. Yet there are a few interesting points in this passage. The name of "Yama's messenger" reminds us of the identification of King Yama with Jizō, found in the *Hokke jū-ō sandan eshō*, attributed to NICHIREN.[2] Yama, the fifth of the Ten Kings of Hell, is there said to be a manifestation of Jizō. The latter's qualification as a "female angel" recalls his female nature[3], and the word *dōji*, "boy", which reminds us of Sudhanakumāra, is also interesting in connection with Jizō's frequent appearance in the shape of a "little priest" or boy, to assist his worshippers.

On reflecting upon all the passages mentioned above, we arrive at the conclusion, that the Six Jizō's were probably introduced by Japanese Shingon priests in the ninth century. That they did not *invent*, but *introduce* this conception, seems likely from the fact that the Chinese Sūtra on the Ten Kings, although of later origin, mentions and describes the Six Ti-tsang's, a proof of their being known in China.

The Tendai sect took them up soon after their introduction. Afterwards, in the thirteenth century, the Sūtra on the Ten Kings came to Japan and strengthened the cult of the Six Jizō's. Their ancient names and attributes, however, were confused with those found in this sūtra, and in the Tokugawa period this confusion was increased by the inventions of the priests, mostly belonging to the Shingon sect, who propagated this cult throughout Japan.

§ 6. *Shōgun Jizō.*

The *Genkō Shakusho*[4] (before A. D. 1346) contains the biography of the Hossō priest ENCHIN[5], 延鎮, who in A. D. 798 at the expense of the general SAKANOUE TAMURAMARO, 坂上田村麿 (758—811) built the famous Kiyomizu-dera on a hill at Kyōto, and thenceforward lived in this temple. When the Emperor Kwammu (782—805) despatched Tamuramaro at the head of the Imperial troops to Ōshū (the ancient province of Mutsu), to suppress the rebellion of Takamaru, 高丸, before his departure the general visited his friend ENCHIN and requested the latter to assist him by means of the power of Buddha's doctrine. Enchin promised him to do his utmost, and the general marched against the enemy, filled with confidence in this

[1] Cf. above, Sect. I, Ch. I § 4, p. 189.
[2] Cf. above, Sect. II, Ch. I, § 4, p. 281.
[3] Cf. above, Sect. I, Ch. I, § 2, p. 186.
[4] Ch. IX, *Kokushi taikei*, Vol. XIV, p. 783.
[5] A pupil of HŌ-ON HŌSHI, 報恩法師.

mighty protection. But chance was against him, and after having been defeated in Suruga province he fled to Ōshū, pursued by Takamaru. In a second battle a complete defeat was imminent for lack of arrows, when suddenly a little Buddhist priest and a little boy appeared on the scene and picked up the arrows lying on the battlefield. They gave these to Tamuramaro, who then killed Takamaru, defeated his troops and returned in triumph to his Imperial Master, whom he offered the rebel's head. Thereupon he went to Kiyomizu-dera and asked ENCHIN, by which doctrine he had protected him so well. The priest answered: "Among my doctrines (methods[1]) there is one devoted to *Shōgun Jizō*, 勝軍地藏 ('Army-conquering Jizō') and to *Shōteki Bishamon*, 勝敵毗舍門 ('Enemy-conquering Vaiçramana'). I made images of both these deities and offered and prayed to them." Now the general understood who had been the little priest and the boy who had picked up the arrows. He entered the temple hall and looked at the images: arrows and swords had apparently wounded them, and their feet were covered with mud! Tamuramaro was struck with wonder and reported the matter to His Majesty, who was also deeply impressed by this miracle[2].

This story formed the base of Shōgun Jizō's cult, which soon enjoyed the high favour of the warriors of warlike Japan. It was a secret doctrine, as we learn from UNSHŌ'S *Kokkyōshū* (A. D. 1689)[3], the important Buddhist work quoted above, which at the question, from which sūtra Shōgun Jizō and his secret doctrine were derived, answers that his name is not found in the sūtras, but that he is the "Great Manifestation of Atago" (Atago Daigongen[4], very much adored by great men of remote antiquity like EN NO SHŌKAKU[5], 役小角, and UMPEN SHŌNIN, 雲遍上人.

Enchin was a priest of the Hossō sect, the doctrine of which was based upon the *Yui-shiki-ron*, i. e. the *Vidyāmātra çāstra*, a work of VASUBANDHU, translated in A. D. 650—669 by the famous pilgrim Hüen Tsang. Thus this sect is a branch of the Yoga school, and it is clear why Kiyomizu-dera belongs to both the Hossō and the Shingon sects. The cult of Shōgun Jizō, which started from this temple, was accordingly based upon a mystic doctrine of the Yoga school, which agrees well with Unshō's statement about its being a "secret doctrine".

A similar story, evidently borrowed from this passage of the *Genkō Shakusho*, was told about the Jizō of *Jiin-in*, 慈因院, a shrine in the compound of *Jōkwōmyōji*,

[1] 法, *hō*.

[2] We find the same tale in the *Jizō Bosatsu reikenki* (1684), Ch. XIII, p. 16.

[3] Ch. X, p. 18; quoted by SEITAN, *Kokkwa*, Nr. 160, p. 65.

[4] 愛宕大權現.

[5] A sage who lived in the seventh century, and who loved Buddha's doctrine, at the same time being a great *magician*. For more than thirty years he lived in a cave in the Katsuragi mountains, where he went in A. D. 665, in his 32th year. The Emperor Mommu (697—707) banished him to Izu-shima because his magic was said to have an evil influence upon the people; but he was pardoned afterwards and returned. In 1799 the Emperor Kwōkaku bestowed upon him the title of *Shimpen Daibosatsu* or "Miraculous Great Bodhisattva".

淨光明寺, or "Temple of the Pure Light" at Kamakura. This standing image of *Ya-hiroi Jizō*, 矢拾 ("Who picked up arrows"), was said to have been the *mamori honzon*, 守本尊, or tutelary deity of ASHIKAGA TADAYOSHI, 足利直義 (1307 to 1352, Takauji's brother), and in the shape of a little priest to have picked up arrows on the battlefield and to have given them to Tadayoshi, when the latter was about to be defeated for lack of arrows. When after the battle Tadayoshi saw his tutelary image, it had an arrow in its hand as a second khakkhara. "Even at the present day", says the author of the *Shimpen Kamakura shi*[1], 新編鎌倉志, who relates this story, "the khakkara of this Jizō is the shaft of an arrow."

SEITAN[2] refers to a passage of the *Nihon shokoku fūdoki* or "Records on customs and geography of all the Japanese provinces", which pretends to date from A. D. 713, when the Empress Gemmei ordered the redaction of the *Fūdoki* of the different provinces. We may be sure, however, that it is a work from a much later time, and that not much value must be attached to its statements with regard to the earliest centuries of Japan's positive history. This book says that Gyōmanji, a Buddhist temple in Tsuru district, Kai province, originally was a "secret house", 密室, where ILLA, 日羅, from Kudara, in the 14th year of the Emperor Bidatsu's reign (A. D. 585) practised the doctrine of Shōgun Jizō. The words "secret house" seem to indicate that it was a mystic cult, in which case the author made an enormous anachronistical blunder, as the Yoga school at that time had just risen in India and had not yet reached China, much less Korea. As to this Illa from Kudara, he is mentioned in the *Nihongi*[3], where we read that he was a high official with the title of Talsol[4], 達率, at the court of the king of Pèkché (Kudara). At the request of the Emperor Bidatsu this "wise and brave man" came to Japan, accompanied by several other officials. "At this time Illa, clad in armour, and on horseback, came up to the gate (leading to the Hall of Audience)." Afterwards his companions, the Pèkché officials, conspired against him, because the advise he had given to the Emperor was very dangerous for Pèkché. "Now Illa's body was radiant like a flame of fire, and therefore Tök-ni and the others were afraid and did not kill him. At length, during the interlune of the 12th month, they awaited his loss of radiance and slew him. But Illa came to life again, and said: 'This is the doing of our slaves, and not of Silla.' Having thus spoken, he died."[5] This is the story of Illa; no mention is made of his worshipping Shōgun Jizō, and he did not live in Kai province but at Kuwa no ichi in Ato, from where he afterwards moved to Naniwa. The author of the *Fūdoki*, or others before him, may have been struck by the resemblance of Shōgun Jizō, the

[1] "A new history of Kamakura", written in 1684 by KAWAI TSUNEHISA, 河井恒久.

[2] *Kokkwa*, Nr. 160, p. 66.

[3] Ch. XX, K. T. K. Vol. I, p. 354, 12th year of Bidatsu's reign (583); ASTON'S translation, Vol. II, pp. 97 sqq.

[4] Cf. ASTON, *Nihongi*, II, p. 283, note 3.

[5] ASTON'S translation, *Nihongi*, Vol. II, pp. 98, 100.

divine priest clad in armour and riding on horseback, with Illa, the semi-divine general (Talsol), whose body was radiant like fire and who came up to the Palace, "clad in armour and riding on horseback." This may have given rise to the story about the latter's worshipping Shōgun Jizō. This idea being only found in the *Nihon shokoku fūdoki*, a counterfeit of later date, we may safely reject it and consider the passage of the *Genkō Shakusho* to be the oldest reference concerning Shōgun Jizō. Enchin was probably the first to propagate this cult, which must have been very attractive to the warriors of Japan. He probably gave this title to Jizō as a special protector of the military class because the same term of *shōgun* was known as a translation of the sanscrit "*prasenajit*", "Conqueror of the armies". We find this term in the title of nr. 988 of NANJŌ'S Catalogue of the Chinese Tripiṭaka, where a "*prasenajit rāja*"[1], or "King who conquers the armies" is mentioned.

In a curious book, written in 1556 by an unknown author and entitled *Katsuragawa Jizō ki*, 桂川地藏記, Jizō is said to be the *k'ang*, 亢, constellation, the second of the 28 constellations, consisting of four stars in Virgo. As the first constellation (*kioh*, 角, consisting of four stars, one of Spica and three of Virgo) and the second one were considered to be connected with the *army*, 軍, and to protect the inner palace of the Emperor, SEITAN[2] points out that it seems as if this queer identification of Jizō with this constellation had its foundation in the cult of Shōgun Jizō. This supposition being very vague, however, we mention this book only for the sake of curiosity. We have here, of course, a *Taoistic* idea, and it reminds us of those semi-Taoistic, semi-Buddhistic works like the "Sūtra on the Ten Kings" and the "Doctrine of the wonderful Repentance (practised in worship of) the Ten Merciful Kings", treated above.[3]

UNSHŌ'S statement about Shōgun Jizō's being *Atago Daigongen*, the "Great Manifestation of Atago" is confirmed by many other passages of works written in the seventeenth and nineteenth centuries, as well as by this *Gongen's* image, represented in the *Butsuzō zui*[4] (A. D. 1690), and accordingly in HOFFMANN'S *Pantheon von Nippon*.[5] We read there that a Buddhist priest erected a temple of this deity on Mount Atago at Kyōto. It was, of course, like all those *Gongen*, a Shintō god, who was declared to be a manifestation of a Buddhist deity! He is represented *riding on horseback*, carrying a *khakkhara* in his right and a *precious pearl* in his left hand, and wearing a helmet on his head and a sacerdotal robe over his armour. A round halo is seen behind his head. His face is gentle like that of the other Jizō images (Fig. 14).

[1] 勝軍王. There was a King of this name in Buddha's time.

[2] *Kokkwa*, Nr. 160, p. 68.

[3] Sect. II, Ch. I, §§ 1 sq. SEITAN says that the author of the *Katsuragawa Jizō ki* had evidently read the two sūtras entitled 日藏經 and 月藏經, where the 28 constellations are treated.

[4] Ch. III, p. 7a.

[5] VON SIEBOLD'S *Nippon*, Vol. V, Tab. XXII, fig. 246.

Fig. 14. Atago Gongen (Shōgun Jizō) on horseback. *Butsuzō zui* III, p. 7a.

YOSHIDA TŌGO[1] states that the Shintō god of Atago at Kyōto was a *Thundergod*[2]. He was especially famous for giving protection against *fire*. There were several temples of the same name in Japan. The *Sandai jitsuroku*[3], 三代實錄, e. g. mentions the Shintō god of Atago, 愛當護, in Tamba province, who in A. D. 864 obtained the lower degree of the secondary fifth rank; and the *Engishiki* speaks about an Atago temple, 阿多古神社, in Kuwata district (Tamba province). The god of Atago at Kyōto, however, had no rank before A. D. 880. They all belonged to the same kind of deities and were akin to the god of Matsu-no-o. Mount Atago at Kyōto was one of the seven celebrated mountains from the time when the *shugendō* (修驗道) priests (the so-called yamabushi, 山伏, belonging to the Shingon and Tendai sects) began to combine Buddhism with Shintō and to perform their cult on this mountain. The first men who started this doctrine were *Shingon* priests (in the 9th century, although tradition calls En no Shōkaku[4], who lived in the seventh century, the founder of this cult); those belonging to the Tendai sect (the *Honzan-ha*[5], 本山派, those of the Shingon sect having formed the *Tōzan-ha*, 當山派) started much later, in A. D. 1090. Thus we see priests of the *Shingon* sect, i. e. the Yoga school, dominating this centre of Shōgun Jizō's cult, a fact which agrees with our statements above. There were two temples on Atago: the ancient Shintō shrine, dedicated to a Thunder or Fire god akin to the Shintō deity of Matsu-no-o, and the main temple, called by the Buddhists the *Honchi-dō*, 本地堂, or "Hall of the Original deity" (i. e. Shōgun Jizō, whose manifestation was the Shintō god). This was, however, not the Buddhist temple of the mountain, which wore the name of *Haku-unji*, 白雲寺, or "Temple of the White Cloud". That shrine was pulled down in 1868, when the Shintō god of the mountain was declared to be *Hi no kami*, the God of Fire, because he protected his worshippers against fire, being originally identical with the ancient Shintō god Homusubi. At the same time the Buddhist name of *Atago Gongen* was abolished.[6]

[1] *Dai Nihon chimei jisho*, Vol. I, pp. 118 sq.

[2] But the *Wakan sansai zuē* (Ch. LXXII, p. 1205) declares him to be Homusubi, the ancient Fire god.

[3] Written in 901, K. T. K. Vol. IV, Ch. VIII, p. 158.

[4] Cf. above, this paragraph.

[5] "Branch of the Original Temple."

[6] YOSHIDA, l. l.

The blessing power of Shōgun Jizō of Atago is praised as follows in the *Seiyō zakki* (A. D. 1656)[1]: "Shōgun Jizō, manifesting himself as Dai Gongen, resides on Mount Atago in the West of the Capital, and is the *tutelary god of the gentry*. Going to the battlefields he kills the wicked and gives *peace* to the world. Moreover, he *removes calamities* and *fires*, and gives *many generations* and *felicity* to the families, or he bestows *easy birth* upon women. Oh, oh! Who should not revere the blessing power of this Bodhisattva!"

There are several Atago mountains in Japan: in Tamba, Echizen, Echigo, Yedo, Awa, Kazusa, Hitachi, Rikuzen, Uzen and Kai, and an Atago river in Tōtōmi. Shōgun Jizō is the *honchi-butsu* or the Buddhist deity who manifested himself in the ancient Shintō god of Atago-yama in Echizen.[2] At Atago in Echigo there is an old Shintō shrine of Atago Gongen, and this was declared to be a manifestation of Shōgun Jizō. But there was also a chapel of *Bishamon* (Vaiçramaṇa), belonging to the Shingon sect. Thus we find here the two deities, according to the *Genkō Shakusho* worshipped by Enchin hōshi, *Shōgun Jizō* and *Shōteki Bishamon*, having together a *Shingon* cult in connection with the name Atago![3]

As to the Atago hill in the Shiba district of Yedo, we read in the *Edo suzume*[4], 江戸雀, that Shōgun Jizō of Atago-yama in Yamashiro (i. e. at Kyōto) was worshipped there by all people, and that he was said to protect the *army* and to cause his believers to escape *fire* calamity. This belief is no doubt prevailing still at the present day. The two Buddhist shrines at the foot of this hill, called Empukuji, 圓福寺, and Shimpukuji, 眞福寺, both belong to the Shingi branch, 新義派, of the Shingon sect.[5]

On Mount Atago in Rikuzen[6] there is an image of Shōgun Jizō, and there was also a chapel of the thousand-bodied *Ākāçagarbha*, 虛空藏, Kshitigarbha's counterpart among the Eight Great Bodhisattvas of the Tantric school.[7]

Atago Gongen of Tendō in Uzen was the tutelary deity of the Tendō castle, and there was a *Shingon* shrine near by, which wore the name of *Hōdōji*, 法幢寺, "Temple of the Streamer of the Law".[8] The streamer is often mentioned in connection with Jizō's cult, and the Shingon sect is again present here. The protection of castles was one of Shōgun Jizō's functions, as we shall see below. This is quite logical with regard to his being the conqueror of the armies of the wicked, i. e. of the enemy. As to the Shingon sect, we may notice that also the *Shōgunji*, 勝軍寺, or "Temple of the Conqueror of the Armies", in Kawachi province, belongs to this sect. This temple is also called *Taishidō*, 太子堂, or "Hall of the Crownprince", because it was believed to have been erected by Shōtoku Taishi.[9] Another *Shō-*

[1] Vol. V, p. 54. [2] YOSHIDA, l. l., Vol. II, p. 1887.
[3] YOSHIDA, l. l., Vol. II, p. 1991.
[4] "Sparrows from Yedo", printed in 1677 (author unknown). Ch. IV, p. 55 (*Kinsei bungei sōsho*). [5] YOSHIDA, l. l., Vol. II, p. 2908. [6] YOSHIDA, l. l., Vol. III, p. 4089.
[7] Cf. above, Sect. I, Ch. I, § 4. [8] YOSHIDA, l. l., Vol. III, p. 4410.
[9] YOSHIDA, l. l., Vol. I, p. 327.

gunji, in Izumi province, was said to have been dedicated at the time of the Emperor Junna (A. D. 824—833) to Shōgun Jizō of Atago-yama in Yamashiro.[1]

Another centre of Shōgun Jizō's cult was Mount Atago in Kai province. The *Kaikokushi* or "History of Kai province" (1814) gives interesting details about this worship in the sixteenth century. We read there[2] that an image of Jizō was (still in 1814) the principal idol of the *Hōzō-in* or "Temple of the Store of Treasures" on Atago-yama, where TAKEDA SHINGEN, 武田信玄 (i. e. Takeda Harunobu, whom we mentioned above[3], and who lived 1521—1573), used to pray. In 1584, when Ieyasu marched to Owari province, the Governors (Bugyō) of Kai province, Naruse Kichiemon and Kusakabe Hyōemon, Ieyasu's vassals, prayed to this Jizō, that their lord might conquer Hideyoshi, who was actually beaten at Kowaki-yama. Upon this occasion Kusakabe offered a big sword to the Bodhisattva, and erected a shrine for him as the tutelary deity of the castle gate. Six villages of Kai province[4] had temples of Shōgun Jizō, also called Atago Jizō. One of these[5] was built by TAKEDA SHINGEN in 1539, when he had conquered Murakami Yoshikiyo after having erected and worshipped an image of Shōgun Jizō in his camp.

The Kwampō era (1741—1743) saw a Shōgun Jizō dedicated in the *Atago-sha* or "Shintō shrine of Atago" at Yukinoshita, 雪ノ下, a village in the Kamakura district, and thenceforth festivals were celebrated there twice a year, on the third day of the 4th month, and on the fifteenth of the 8th month.[6]

In the *Atago-dō* in the compound of the famous Tendai temple *Chūsonji*, 中尊寺 (founded by Jikaku Daishi in A. D. 850 and enlarged by the Fujiwara's of the 12th century) at Hiraizumi village, Rikuchū province, a Shōgun Jizō and eight Tengu images (Mount Atago at Kyōto is also a famous Tengu mountain[7]) are found.[8]

When the general YAMAMURO TSUNETAKA in the Tembun era (1532—1554) built the castle of Iihitsu, 飯櫃, in Kazusa province, he placed an image of Shōgun[9] Jizō at the main gate, as a tutelary god of the castle. This idol was afterwards removed to the Rempuku shrine, 蓮福寺, in Iihitsu village.[10]

Mukuge (毸毛) *Jizō* or the "Long-haired Jizō" of *Sairinji*, 西林寺, the "Temple

[1] *Senshūshi*, 泉州志, or "Annals of Izumi province," written in A. D. 1700 by ISHIBASHI NAOYUKI, 石橋直之.

[2] Ch. LXXIII, 佛寺部, nr. 1, p. 12.

[3] Sect. III, Ch. I, § 5.

[4] *Hōshōji*, *Kōbai-in*, *Chōsengi*, *Daitsūji*, *Hōjuji* and *Dōsenji* (法昌寺, 黃梅院, 長泉寺, 大通寺, 寶樹寺, 洞泉) in Koarama, Ryūchi, Shimoyama, Okawara, and two in Nishiwara (*Kaikokushi*, Ch. LXXXIII, Butsuji-bu, nr. 11, p. 5; Ch. LXXXI, same section, nr. 9, p. 6; Ch. LXXXVII, same section, nr. 15, p. 8; Ch. XC, same section, nr. 17b, p. 23).

[5] *Hōshōji* at Koarama village.

[6] *Shimpen Sagami fūdoki kō* (written in 1841), Ch. LXXXII, Kamakura district, sect. 14, p. 16.

[7] Cf. my treatise on the Tengu, T. A. S. J. Vol. XXXVI, Part. II.

[8] *Hiraizumi shi*, 平泉志, written in 1885 by TAKAHIRA MAFUJI, 高平眞藤.

[9] Shōgun is wrongly written 將 instead of 勝.

[10] *Kazusa-kokushi* (1877), Ch. VI, p. 42.

of the Western Wood" at Kyōto, was said to be the same as Shōgun Jizō of Atago.[1] Further, there was an image of Shōgun Jizō in the Kwannon temple, 觀音寺, in Akura[2], 安倉, a village in Settsu province; and in *Sambōji*[3], 三寶寺, a shrine in Kami-Shakuji village near Yedo, Shōgun Jizō was the principal idol, represented as a *Buddhist priest on horseback.* Tradition says that long ago the priest in charge of this shrine one night had a dream, in which the Bodhisattva spoke to him and said: "I wish to go and save the living beings of the Six Paths, but my horse is still here." When the priest awoke and entered the shrine, he saw only the horse; the image itself had been stolen. Then he made a new image and placed it upon the old horse.[4]

Among the 48 Jizō's in the southern districts of Yedo, from the Kwansei era (1789—1800) visited in a fixed order by many pilgrims, one *Shōgun Jizō* is mentioned (nr. 27). As to Jizō's protection against *fire*, *Hiyoke* (火除) and *Hikeshi* (火消) *Jizō* ("Jizō who averts or extinguishes fire"), are nrs. 11 and 26 of this series.[5]

The Japanese Buddhists having thus made the gentle Jizō the Buddhist war god, they made a further step in this direction by identifying him with Hachiman, the "Eight banner" god of war of the Shintōists, the deified Emperor Ōjin. We read in the *Saezurigusa*[6], さへずり草, that the *shintai* or "god-body" in the *Hachimangū*, 八幡宮, of Ichigaya, 市ヶ谷, in Yedo had the shape of a Buddhist priest and resembled Jizō. It was a picture, attributed to Kōbō Daishi and said to be an ancient painting from the famous Hachiman temple of *Iwashimizu*, 石清水, founded in A. D. 859. Also the *shintai* of *Ana Hachiman*, 穴八幡 (in Yedo?), was a standing Buddhist priest with a khakkhara in his hand, and *Tōji*, 東寺, the *Shingon* temple in Kyōto, founded in 796 by Kōbō Daishi, also possessed such a Hachiman idol. The Shingon priests were, of course, again the men who in this way identified their Shōgun Jizō with the Shintō god of war.

It is very interesting to notice, that Ti-tsang, represented on horseback, was also known on the continent. We have seen above (Sect. II, Ch. IV, § 2), that a Chinese legend of the tenth century describes him leading a horse in hell (perhaps a survival of Hayagrīva's shape). In *Annam* he is sometimes represented riding on horseback (we do not read that he is clad in armour), in a Buddhist temple (where also Kwanyin is worshipped and the ten hells are painted on the walls) and placed near *Kwan Ti*, the War God.[7]

[1] *Jizō Bosatsu reikenki* (1684), Ch. XIV, p. 16.
[2] In Teshima district.
[3] "Triratna temple".
[4] *Edo meisho zue* (1789—1817), Ch. IV, p. 135.
[5] *Fūzoku gwahō*, Nr. 67 (Febr. 1894), p. 75.
[6] Written in 1859 by KATŌ JAKU-AN, 加藤雀庵, Ch. LXXIII, p. 19.
[7] Dr. H. H. JUYNBOLL kindly pointed out to me this fact, mentioned by L. CADIÈRE, *Sur quelques faits religieux ou magiques observés pendant une épidémie de choléra en Annam*, II, § 4 (le Protecteur), *Anthropos* V (1910), p. 1147.

SAMMLUNGEN UND DENKMÄLER.

CHINESISCHE SAMMLUNGEN.

In China sind häufig die Herrscher eifrige Kunstsammler gewesen. Vom Kaiser Wu-ti (gest. 87 v. Chr.) hören wir, daß er sogar Karawanen nach Westasien sandte, um Kunstgegenstände zu sammeln. Der T'ang-Kaiser T'ai-Tsung (627—649) ließ das ganze Reich nach alten Meisterwerken durchforschen, der gedruckte Katalog der Gemälde-Sammlung des großen Sammlers auf dem Thron, des Sung-Kaisers Hui-Tsung (1101—1125) mit seinen 6192 Gemälden von 231 Malern ist noch heute vorhanden. Der Sammeleifer geht tief ins Volk hinein. Ein guter Prozentsatz aller Gebildeten und Wohlhabenden ist Sammler, wenn häufig natürlich auch nur in bescheidenem Maßstabe. Es ist nicht nur die Wertschätzung der gesammelten Objekte um ihres inneren Kunstwertes willen, die den gebildeten Chinesen zum Sammler werden läßt, sondern auch die Ehrfurcht vor dem von den Ahnen Überlieferten, die Achtung vor dem geschriebenen Wort, den Inschriften auf Bronzen und Ton, in Stein und auf Gemälden treibt ihn dazu.

Kein Wunder, daß auch fremde Dynastien, die das Land beherrschten und die in staatsmännischer Weisheit die Neigungen ihrer barbarischen Untertanen der höheren Kultur der besiegten Chinesen unterordneten, an Sammeleifer nicht hinter den Herrschern chinesischer Dynastien zurückstehen wollten. Dies gilt von Kublai Khans Mongolen-Dynastie wie von der Herrschaft der Mandschus, der Dynastie der Tsing, die 1644 den Pekinger Kaiserthron bestiegen.

In der letzteren ragt von allen Kaisern der Ludwig XIV. Chinas, Kienlung (1736—1796) als Sammler auf dem Kaiserthron hervor. Eine glänzende Erscheinung in seiner Jugend, ein streitbarer Monarch, allzeit ein Mehrer des Reiches in kriegerischen Unternehmungen, ein Kenner und Förderer der Literatur und der Kunst saß er 60 lange Jahre auf Chinas Thron. Da war es nur natürlich, daß seine Koffer und Schränke sich füllten mit Dingen, die des Sammlers Herz erfreuen. Ein guter Teil der Kunstschätze des Herrschers hat sich bei seinen Lebzeiten in dem von ihm neu ausgebauten Palaste in Mukden angesammelt, ein anderer Teil ist heute noch in anderen kaiserlichen Palästen zerstreut.

In dem Mukdener Palaste schlafen die Schätze seit 1796 einen tiefen Schlaf. Hof neben Hof reiht sich im Palaste. In Schränken und Kisten verwahrt, mit dem feinen mandschurischen Staube von Jahrzehnten, den alljährlich von neuem die nordischen Staubstürme über die Stadt hintreiben, bedeckt, ruht dort verborgen manch herrlicher Schatz.

Ich wurde zuerst im Jahre 1908 auf die Sammlung aufmerksam, als mir Tang Shao Yi, der bekannte chinesische Staatsmann erzählte, daß er als Gouverneur die Katalogisierung der Mukdener Sammlung veranlaßt habe. Über 80 000 Stück altes Porzellan seien da registriert worden, in einem Zimmer allein habe er etwa 250 Stück des Pfirsichhaut-Porzellans — peau de pêche — auf dem Boden stehend gefunden. Ein Teil dieser Porzellane sind heute in einem Gebäude des Mukdener Palastbezirkes untergebracht und so den Besuchern des Palastes leicht erreichbar. Es sind in der Hauptsache Stücke aus der Zeit Kienlung (1736—1796), aber auch Yung Chêng (1723—1735) und Kanghi (1662—1722) sind vertreten. An Formen überwiegen die Gegenstände des täglichen Gebrauches, besonders Service.

Einen ungleich höheren Kunstwert hat trotz ihrer geringen Zahl die in einem anderen Gebäude untergebrachte Sammlung der Bronzen. Diese stehen vor und in etwa einem Dutzend hoher Schränke, rund 800 Stück, die sich auf 459 verschiedene Arten verteilen. Auf den Flügeltüren eines jeden Schrankes ist das Inhaltsverzeichnis aufgeklebt und von der Sammlung selbst ist ein sorgfältig gezeichneter, handgeschriebener Katalog vorhanden. Man hat behauptet, daß den Abbildungen in chinesischen Katalogen kein großer Wert beizulegen sei, weil die Zeichnungen

Abb. 1. Bronzebecher. Kaiserlicher Palast zu Mukden.

sich nicht strikt an das Original hielten. Daran mag etwas Wahres sein, wenn für spätere Auflagen Wiederabzeichnungen aus früheren stattgefunden haben, wobei dem Zeichner das Originalstück, wie das wohl immer der Fall war, nicht mehr als Vorbild diente. Dieser Mukdener Katalog, wie übrigens auch andere Anhaltspunkte sprechen jedenfalls dafür, daß der chinesische Zeichner im allgemeinen mit löblicher Genauigkeit bei der Wiedergabe der Bronzen verfahren ist.

Unter den Gelehrten und Sammlern hat längere Zeit die Meinung geherrscht, als berge die Mukdener Bronze-Sammlung lediglich Nachahmungen, als seien die alten echten Bronzen, wenn sie überhaupt jemals vorhanden gewesen seien, längst durch ungetreue Palastbeamte vertauscht worden und als hätten die Folgen der Revolution des Jahres 1912 das letzte aus der Sammlung verschwinden lassen, was etwa noch Gutes aus früheren Tagen darin vorhanden gewesen sei.

Es lag die Gefahr vor, daß diese Ansicht eines jener gefährlichen Axiome wurde, wie es das in den letzten Jahren ebenfalls mit Erfolg angegriffene gewesen ist, daß in den Umwälzungen, die China im Laufe der Jahrtausende durchgemacht hat, alle altchinesischen Kunstschätze, besonders alle Gemälde zugrunde gegangen seien und deshalb China im Gegensatze zu Japan nichts Nennenswertes mehr berge. Daß die Mukdener Bronzesammlung in den Ruf einer Sammlung von Fälschungen kam, war nicht weiter wunderbar. Wer die Bronzensammlung sehen wollte, wurde in das nur durch große Flügeltüren erhellte Gebäude, worin sich die Sammlung befand, geführt; dann wurden von einigen der Schränke die Siegel gelöst und der Beschauer sah vor sich ein Gewirr neben- und übereinander stehender Bronzen und Schwarzholzuntersätze, alles bedeckt mit jenem dicken, echt mandschurischen Staube, der jeder Bronze das schmutzige Aussehen gab, wie man es im Osten an den absichtlich mit Schmutz überzogenen Fälschungen zu sehen gewohnt ist. Von der Näherbetrachtung schreckte jeden Besucher der starrende Schmutz ab.

Dank dem Entgegenkommen der mit der Hut der Sammlung betrauten chinesischen Be-

amten ist es mir möglich gewesen, jedes einzelne Stück der Mukdener Sammlung aus seinem Verließ herausnehmen und reinigen zu lassen, es bei hellem Sonnenlicht zu betrachten und zu prüfen, so daß ich mir ein Urteil über die Sammlung zutrauen darf. 150 der besten Stücke sind zur engeren Wahl gestellt worden und rund 100 von ihnen sind dann als die besten und interessantesten photographiert worden. Es kann gar keinem Zweifel unterliegen, daß ein paar Dutzend der Bronzen, aus der Mukdener Sammlung herausgesucht, alles übertrifft, was heute an altchinesischen Bronzen in europäischen Sammlungen bekannt ist. Natürlich habe sich in einer Sammlung von 800 Stück auch Nachahmungen eingeschlichen, so besonders die gold- und silbereingelegten Nachbildungen der Chou-Zeit aus der Sung-Zeit. Unter der Menge der Darbietungen, die große und kleine Satrapen ihrem Herrscher entgegenbrachten, wird sich eben auch manch minderwertiges Stück befunden haben. Nicht nur für Bronzen gilt das. Man braucht sich nur zu vergegenwärtigen, was auch heutzutage noch öffentlichen und fürstlichen Sammlungen bisweilen als Geschenk angeboten wird.

Wir bringen in der Abbildung einen kleinen Bronze-Becher (Abb. 1). Er trägt auf der unteren Hälfte das lapidare Linienornament des stilisierten Tao tieh; seine Höhe ist

Abb. 2. Grasende Gebirgsziege v. Kaiser Hsien Tsung. Datiert 1480. Kaiserlicher Palast zu Mukden.

Abb. 3. Gänse am Ufer beim Mondschein von Lü Chi.
Kaiserlicher Palast zu Mukden.

Abb. 4. Eierpflanzen und Kohl von Ai Hsüan. Kaiserlicher Palast zu Mukden.

Abb. 5. Taoistische Paradieslandschaft von Chao Po-chü. Kaiserlicher Palast zu Mukden.

16,25 cm; der Durchmesser des Mundes 14,5 cm, der des Fußes 10 cm. Es ist die harte, rosafarbene, helle Bronze der frühesten Zeit; herrlichste dicke blaue, grüne und rote Patina bedeckt das prächtige Stück, Inschrift oder Zeichen sind nicht zu erkennen; sie mögen, wenn dies bei so frühen Stücken, wie das in Rede stehende, auch nicht gerade wahrscheinlich ist, noch unter der Patina verborgen sein. Das vorliegende Stück ist auf gut Glück aus den von der Sammlung genommenen Aufnahmen ausgewählt und wird von vielen anderen übertroffen; ihre spätere Veröffentlichung in Buchform ist in Aussicht genommen.

Nach jener langen, harten Arbeit der Aufnahme der Bronzen hat sich der Schreiber noch während einiger Tage den Genuß der Besichtigung eines Teiles der etwa 500 Rollen umfassenden kaiserlichen Gemäldesammlung gegeben. Etwa 125 davon wurden in Augenschein genommen.

Die Gemälde sind im ersten Hofe des Palastes in dem Gebäude zur Linken, gegenüber dem Bronzengebäude untergebracht; dort ruhen sie im oberen Stockwerk, d. h. unter dem Dache, in Kisten, und ein jedes in besonderem Kästchen mit Seide umhüllt und im Vergleich zu den Bronzen mit wohltuender Sorgfalt verpackt.

Jedes Bild ist mit dem Siegel Kienlungs versehen, das leider in einigen Fällen mit so fettiger Siegelpaste aufgedrückt ist, daß das in ihr enthaltene Öl, trotz des Schutzes des darauf liegenden Papieres, sich mehrfach im Bilde selbst abgedrückt hat. So beispielsweise

bei dem hier wiedergegebenen Bilde der grasenden Gebirgsziege von dem Ming-Kaiser Hsien Tsung 憲宗 (75,75 cm und 42 cm), das von 1480 datiert ist (Abb. 2).

Welche Qualität einzelne der Bilder in der kaiserlichen Sammlung aufweisen, davon geben die Abbildungen der Bilder von Lü Chi 呂紀 (Ming), Gänse am Ufer bei Mondschein (176 cm × 106,5 cm), (Abb. 3), von Ai Hsüan 艾宣 (Sung), Eierpflanzen und Kohl (56 cm × 54,5 cm) (Abb. 4), von Chao Po-chü (Chao Ch'ien Li) 趙伯駒 (Sung), eine taoistische Paradieslandschaft (159 cm ×84 cm) (Abb. 5) eine gute Vorstellung.

Von dem Maler Chiu Ying sind mehrere ganz ausgezeichnete Bilder in der Mukdener Sammlung vorhanden. Bei einem von ihnen sind die Bergkonturen im Sung-Stil mit feinen Goldlinien gehöht; auch trägt es den Namen des Meisters in Goldschrift. Einige dieser Werke Chiu Yings übertreffen in dem Maße alles, was in asiatischen und europäischen Sammlungen von diesem viel gefälschten Maler bekannt ist, insbesondere auch die auf Tafel 166 bis 175 der „Masterpieces selected from the Fine Arts of the Far East" Vol. X (Shimbi Shoin-Verlag. Tokyo 1910) abgebildeten, daß sie als Standard-Werke der Kunst des Meisters bezeichnet werden müssen. Alles, was wir von seiner Malkunst wissen, finden wir auf jenen Bildern wiedergegeben. Und so schwer es auch sein mag, chinesische Gemälde auf einen bestimmten Maler zurückzuführen: hier liegt unseres Erachtens ein Fall vor, wo mit ziemlicher Sicherheit behauptet werden kann, daß wir Originale des Meisters vor uns hahen. Das eine aber ist wenigstens über allen Zweifel erhaben: wenn diese Bilder von Chiu Yings Hand sind, dann können die vielen mit seinem Namen bezeichneten, aber qualitativ viel tiefer stehenden Gemälde nur Fälschungen oder höchstens ihm nachempfundene Werke sein. Diese Auffindung unzweifelhaft höher stehender Bilder Chiu Yings als der bisher gekannten gibt uns übrigens zu denken und denjenigen Kritikern recht, die es verwerfen, iurare in verba magistri, den bisherigen Lehrmeistern im Osten blindlings zu folgen und die Notwendigkeit der selbständigen Bewertung der hohen ostasiatischen Kunst stabilieren.

Wie oben erwähnt, sind die Gemälde in Kästchen und Kisten verpackt und ihre Besichtigung erfordert umständliches Auspacken. Es mag deshalb für den Besucher in Mukden, der bei der Besichtigung der Bildersammlung von den Palastbeamten gefragt zu werden pflegt, was er sehen wolle, von Interesse sein, unter der großen Anzahl der Rollen außer den obengenannten einige von denen zu erfahren, die sich über den Durchschnitt erheben. Es sollen deshalb hier die folgenden genannt sein:

Liu Sung-nien 劉松年 (Sung), Makimono. Kueichi-Spieler.

Ch'ên Chü-chung 陳居中 (Sung), Eierpflanzen und Schmetterlinge.

Li Chi 李吉 (Sung), Pfirsiche, Pflaumen und andere Früchte.

Yen Wên-kuei 燕文貴 (Sung), Landschaft. Berge, Kiefern und Figuren in feinster Miniaturmalerei.

Lin Ch'un 林椿 (Sung), Vögel und Blumen.

Wang Chên-p'ing 王振鵬 (Yuan), Paläste im See, Drachenboote, die Szene belebt von einer großen Menge von Figuren. In der Zeichnung der Wirkung des Kupferstiches nicht unähnlich.

Chao Sung-hsüeh 趙松雪 = Chao Mêng-fu 趙孟頫 (Yuan), Mutter und Knabe im Reisfeld arbeitend.

Derselbe, blaugrüne Landschaft; großzügige Berge. Reisfelder am Wasser.

Derselbe, gezeichnet Tzŭ-ang 子昂 (Beiname des Chao Mêng-fu), Pferde in der Schwemme.

Kung K'ai 龔開 (Yuan), Makimono, Heilige und Gnomen.

Tung Ch'i-ch'ang 董其昌 (Ming), auf goldgesprenkeltem Grund eine Schwarz- und Weiß-Landschaft im Stile des Sung-Meisters Mi Fei, ein willkommener Hinweis vielleicht, wessen Schule wir die vielen gefälschten besseren Mi-Fei-Bilder zuzurechnen haben.

Yu Chih 余稚, Album mit Vogel-, Insekten- und Blumenbildern im Sung-Stil.

Chiu Ying (Ming), eine Gartenszene.

Derselbe, eine Berglandschaft.

Derselbe, Makimono, Palastszenen. Vielleicht ist dies das Original für die in zahllosen Kopien wiederkehrenden ähnlichen Szenen der schaukelnden, Enten fütternden und sich sonstwie vergnügenden Palastdamen. Dies Bild trägt nicht das bekannte Kürbissiegel des Meisters,

wie denn überhaupt die mit Chiu Ying bezeichneten Bilder im Mukdener Palaste verschiedenartige Siegel des Malers aufweisen. Auch die Kürbissiegel weichen in Einzelheiten von einander ab.

Derselbe, eine Berglandschaft, die grünblauen Berge, in Sung-Manier, mit Gold gehöht. In diesem Bilde, das auf bester, ganz glatter Seide gemalt ist, finden wir schöne Komposition vereint mit feinster Detailmalerei. Die Augenbrauen der kleinen Figuren sind beispielsweise mit Grau unterlegt und mit 6—8 der zartesten, nur mit scharfer Lupe erkennbaren Pinselstriche wiedergegeben, das Grau des Gefieders der kleinen Kraniche ist weiß unterlegt, der Strich in den Wasserwegen zeigt die sichere Hand eines Meisters. Das Bild trägt eine Kritik von Wên Chêng-ming 文徵明, die nach dem Urteile von Literaten, wie sie aus dessen heute noch gut bekannten Schrift schließen, von ihm selbst stammt.

T'ang Yin 唐寅 (Ming), Landschaft mit Teetrinkern.

Derselbe, Makimono, duftige See- und Dorflandschaft.

Ein großer Kakemono mit 2 weißen Kaninchen. (Es fehlt uns eine Notiz darüber, ob das Bild unsigniert ist; vielleicht ist der Name versehentlich nicht notiert.) Von diesem Bilde existiert eine Photographie, die sich im Besitze eines Mukdener Altertumhändlers befindet.

Yen Hung-tzu 嚴宏滋, Makimono, Schwarz- und Weiß-Arhats. Die Figuren sind in hervorragender Linienführung gemalt und das Bild, das wahrscheinlich ein Tsing-Bild ist, kann als Beweis dafür gelten, was auch noch in späteren Jahrhunderten in Feinheit des Pinselstriches geleistet wurde. Gleichzeitig aber gibt es uns zu denken, wenn wir, wie das häufig der Fall ist, Bilder von derselben und vielleicht geringerer Qualität in ganz demselben Stile mit dem Namen des Sung-Meisters Li Lung-mien 李龍眠 bezeichnet finden.

Die Bilder sind durchweg recht gut erhalten.

Die große Masse der übrigen Bilder rührt von Malern der Tsing-Dynastie her, die nach unserem Empfinden tieferen Kunstwertes ermangeln. Drei Gemälde aber müssen hiervon ausgenommen werden, weil sie in ihrer Darstellung nach ein besonderes Interesse verdienen. Es sind Bilder des Kaisers Kienlung selbst. Sie befinden sich in dem großen Gebäude im Innern des Palastbezirkes, das in gewaltigen rotlackierten, mit goldenen Drachen geschmückten Schränken das Archiv der kaiserlichen Edikte bewahrt.

Auf dem einen, einem Makimono, ist Kienlung auf der Hirschjagd dargestellt. Zu Pferde im Galopp den flüchtigen Hirsch verfolgend, hat der Kaiser gerade den tödlichen Pfeil dem zusammenbrechenden Hirsch aufs Blatt gesetzt und die ihm zu Pferde folgende Begleiterin reicht dem Kaiser den zweiten Pfeil.

Auf einem anderen, einem sehr großen Kakemono, ist der Kaiser in der Blüte seiner Jahre auf dem Thronsessel im ganzen Prunke seines gelbseidenen Kaiserornats dargestellt.

Das dritte Gemälde, von ähnlichem gewaltigen Format wie das vorhergehende, zeigt den Kaiser auf einer Schecke in voller Kriegsrüstung. Die Rechte umspannt die kurze Tartarenknute, an Velasquezsche Bilder erinnern Roß und Reiter.

Wir kennen im Bildnis nur wenige von den Herrschern auf dem Thron des Reiches der Mitte, und vielleicht gerade darum berührt es eigentümlich und wehmütig, in all der verfallenen Pracht des Mukdener Palastes, inmitten des Archivs, das all die geistige Arbeit dieses mächtigen und begabten Kaisers birgt, ihn im Bilde vor uns erstehen zu sehen. Da ist die große Perlenkette, die er zu Lebzeiten trug und die noch heute im Palaste gezeigt wird, der Helm, den wir kurz vorher sahen, das gelbseidene Kaisergewand, der Kettenpanzer, die Pfeile mit Enden aus kostbarstem grünen Nephrit.

Noch manche anderen Kunstwerke, Schätze und auch Kuriositäten befinden sich in den Sammlungen des Mukdener Palastes: Nephritschnitzereien, Lacke, einige ältere Potterien, kostbare Waffen — unter anderm mit Brillanten belegte Dolche, das Geschenk eines Königs von Frankreich —, ein ausgestopfter, vom Kaiser erlegter Bär, Leder, Stühle aus Hirschgeweihen, Seiden, Pelze, eine Menge der vergoldeten Cloisonnees der Kienlung-Zeit — alles in allem indessen, soweit wir die Sachen sahen, Dinge in dem etwas lauten Geschmacke der damaligen

Zeit und ohne den großen künstlerischen Wert der Bronzen und Gemälde, von denen wir sprachen.

Für den ernsten Jünger chinesischer Kunst empfiehlt sich sehr der Besuch des Palastes. Wer ihn beabsichtigt, sollte nicht die kalte Jahreszeit wählen, weil dann von den fröstelnden Palastbeamten in den unheizbaren Räumen nur höchst widerwillig ein Behälter nach dem anderen geöffnet wird. Frühling und Herbst sind die besten Jahreszeiten für einen Besuch, und eine gute Menge Zeit und Geduld sollte der Besucher mitbringen. E. A. Voretzsch.

MISZELLEN.

SADANGA OR THE SIX LIMBS OF INDIAN PAINTING.

RUPABHEDA, PRAMĀNĀNI, BHĀVA, LĀVANYA YOJANAM, SĀDRISYAM, VARNIKĀBHANGA ITI CHITRAM SADANGAKAM.

1. Rūpabheda — The knowledge of appearances.
2. Pramānāni — Correct perception, Measure and Structure.
3. Bhāva — Action of feelings on forms.
4. Lāvanya Yojanam — Infusion of Grace, artistic representation.
5. Sādrisyam — Similitude.
6. Varnikābhanga — Artistic manner of using the brush and colours.

Yashodhara in his commentary of Vātsayana Kāmasitra Book I Chapter III has mentioned the above six laws as forming the Six limbs of Indian Painting. The date of Vātsayana varies from 671 B. C. to 200 A. D. and — Yashodhara wrote his commentary in the reign of Joy Sing I of Joypore.

The Chinese Art Critic Hsieh Ho in the 5th Century A. D. wrote down the following Six Canons of the Chinese Painting:

1. Spiritual tone and life movement.
2. Manner of brushwork in drawing lines.
3. Form in its relation to objects.
4. Choice of colours appropriate to the objects.
5. Composition and grouping.
6. The copying of classic models. (Vide The Kokka, No. 244.)

It is unimportant to try and fix the exact date of these Canons or to prove which of them is older but it is significant that this thought about the Six Canons of painting should exist in India and that HSIEH HO instead of dividing his Canons in 4 or 5 sections should divide them into Six. The older book such as the Sutrathra and the Agama of Bāvrabya from which Vātsayana made large extracts for his Kāmāsutra are nowhere to be found now, nor the Commentator Yashodhara mentioned the books in which he might have found the six limbs of painting. But in spite of this dearth of facts we have no doubt that the six laws of painting existed in India long before the time of Vātsayana and Yashodhara. The Commentary of Yashodhara may be more recent but that for not imply that the thought about the six laws of painting did not exist before the time of Yashodhara. It was at the instance of the Raja of Joypore — which is still famous for its paintings — that Yashodhara wrote the Commentary of Kāmāsutra. So possibly at the time of writing about Indian paintings he might have consulted some older treatise on Indian painting and Court painters of Joypore and thus had come to know the six Canons of painting handed down from generation to generation in the families of Joypore painters.

Besides we find Vātsayana in the concluding Chapter of Kāmāsutra admitting that for his compilation he did not rely on the older Stratas only but he had practical demonstrations of all the Arts and Sciences given to him by men who had been still practising the sixty-four Arts and Sciences. Thus even if we do not claim any priority over the six Canons of Chinese painting we certainly have the right of saying that our thought of six limbs of painting is purely our own, and is as important as the six Canons of Chinese painting mentioned by HSIEH HO. It is curious that no European or Indian writing about Indian Art has taken any notice of these six laws of Indian painting.[1]

Abanindro Nath Tagore.

[1] Der Autor bereitet eine ausführliche Darstellung vor, die in der O. Z. erscheinen wird.

REPRESENTATIONS MADE TO CHINA BY THE "CHINA MONUMENTS" SOCIETY (PEKING)[1].

President YUAN SHIH-K'AI. November 29, 1913.

Sir: During more than five years the China Monuments Society has employed means to bring the subject of monuments in China before the friends of China. It has cultivated among Chinese and among foreigners a knowledge of China's interests in her antiquities. In this work it has been supported by men and women of all nationalities.

Various members of the Committee of this Society at intervals have brought the subject to the attention of ministers of the Chinese Government in Peking. Others have made similar representations to Chinese authorities in the provinces. The Secretary of this Society makes it his duty to inform the world of the vandalism committed by both Chinese and foreigners in China, and to utilize all opportunities to realize the complete control, protection, and preservation in China of Chinese art and antiquities.

Owing to the increase of vandalism and theft of Chinese antiquities the Secretary has made a special effort to bring this matter to your Excellency's attention. To this end the representatives of Germany, France, the United States, and others, have mentioned it to your ministers; and your Excellency's adviser, Dr. Morrison, assured me at the beginning of this month that he would make it his duty to bring the practical aspect of the question before you.

I have refrained from asking your Excellency for a special hearing on this subject because of your Excellency's occupation recently with more pressing matters. I take this opportunity, however, to now submit through your aide, Dr. Koo, the following opinions:

a) The antiquities of a country belong to the people and are the immediate property of the State. The contents and property of the temples belong to the people and are the proper care of the State, which should be the final trustee. The antiquities of China are the richest in the world, and their value is that of a cash income to China, possible to be made equal to that of China's revenue from almost any other single source.

b) Countries of European civilization have regularly plundered various countries of Asia of their antiquities, until now China is the only remaining country of Asia to plunder in this way. The work of filching and destroying antiquities from China has begun and is now an industry of both European and Asiatic nations. Acts of vandalism and theft of antiquities are crimes in all countries of European civilization and in Japan. This fact was recognized by France in 1902, as your Excellency knows, when she restored to Peking astronomical instruments taken in 1900—1901. Furthermore this kind of crime was fully recognized and abhorred by the United States when in 1903 imperial jade tablets from the T'ai Miao, found within the territories of the United States, were returned to China by the Smithsonian Institution.

Upon the basis of these facts and precedents and the moral obligation universally recognized of the necessity of righting crime wherever possible, your Excellency would be justified in expecting the governments of all self-respecting nations of the world to return to China all unlawfully acquired Chinese antiquities in their national museums, or under national ownership; and also that they will now and hereafter forbid the entry and shelter in any national public building of any recently broken or otherwise suspicious Chinese sculptures, or immorally obtained antiquity or other archaeological, historical, or art work from China that has been or is the property of the State (China) in accordance with the inextinguishable rights of the Chinese black-haired people.

If China should make new legal recognition of her monuments and antiquities and take national possession of them and bring the matter in all its bearings under regulation and control, she could do this; and she would have the moral support of all mankind and the immediate political support of all self-respecting nations.

With assurances of high respect I have the honor to remain,

Yours, etc.,

Frederick McCormick.

[1] Vgl. Kleine Mitteilungen.

ADOLF FISCHER (1856—1914).

Geboren den 4. Mai 1856 in Wien als Sohn eines wohlhabenden Fabrikanten, ging Anfang der achtiger Jahre zur Bühne, trat unter dem Namen Adolf Werther u. a. auch am alten Berliner Nationaltheater auf, übernahm später die Direktion des Stadttheaters zu Königsberg, trat aber bald unter schweren Geldverlusten zurück.

Im Jahre 1884 finden wir ihn in Afrika, wo er mit dem Gefangenen des Mahdi, Karl Neufeld, zusammentraf und beinahe selbst gefangen genommen worden wäre. 1892 reist er zum ersten Male nach Ostasien, und nun setzt sein Interesse für Ostasien ein, anfangs für Land und Leute Japans, dann für die Kunst Japans und Chinas. Früchte der immer wiederholten Reise sind eine Reihe von Publikationen, vor allem aber große Sammlungen von Kunstwerken. 1901 ging die erste gegen eine Leibrente in den Besitz des Völkerkunde-Museums zu Berlin über. Fischer erhielt den Titel Professor. 1905—1907 war er wissenschaftlicher Sachverständiger an der deutschen Gesandtschaft in Peking.

Aus seinen späteren Sammlungen dachte er ein Museum ostasiatischer Kunst zu bilden und trat deswegen 1904 mit der Stadt Kiel in Verhandlung. Als sich seine Kieler Pläne 1909 zerschlugen, trat Köln an Kiels Stelle. Fischer stellte Köln seine Sammlung und eine größere Geldsumme zur Verfügung; Köln baut für die Sammlung Fischers ein Museum und stellt ihn gegen Gehalt auf Lebenszeit als Direktor an. Nach seinem Tode wird seine Gattin, seine Helferin bei allen seinen Arbeiten, sein Nachfolger. Im Jahre 1913, am 26. Oktober, wurde das Museum für ostasiatische Kunst der Stadt Köln feierlich eröffnet. Nur kurze Zeit war es ihm vergönnt, sich seines vollendeten Werkes zu erfreuen. Am 13. April starb er nach kurzem Krankenlager in Meran.

Fischers Publikationen, obwohl an Zahl ziemlich groß, sind nicht allzu belangreich. Einesteils Reiseberichte ohne besondere Tiefe oder wissenschaftlich bedeutsame Beobachtungen, anderenteils Veröffentlichungen von Werken, die er gekauft hatte, die aber selten viel Neues brachten. Fischer war auch kein rechter Mann der Feder oder der langsam reifenden wissenschaftlichen Arbeit. Er war vor allem ein Praktiker, dem niemals theoretische Arbeit lag.

Auf das Aufspüren und Einkaufen von Kunstwerken war auf allen Reisen seine ganz außerordentliche Energie in erster Linie gerichtet. Und wenn er wieder in der Heimat weilte, war es die Verwirklichung seines Lebenszieles, der er jede Minute widmete, die Schöpfung eines ostasiatischen Kunstmuseums. Niemand wird leugnen, daß es eine Tat war, die Spitzen einer Stadt, die Beamten und die einflußreichen Persönlichkeiten für ein so ferne liegendes und gewagtes Ding, wie ein ostasiatisches Kunstmuseum, zu interessieren, ja zu enthusiasmieren. Als er seinen Vertrag abgeschlossen hatte, erreichte seine Tätigkeitsfreude den Höhepunkt. Er gründete einen Museumsverein, der ihm überraschend große Mittel zur Verfügung stellte. Er reiste wiederholt mit den neuen Mitteln zu neuen Eroberungen nach dem Osten. Erst jetzt scheint er größere Summen für einzelne Werke aufgewandt zu haben. Er reiste nach Amerika, um die Einrichtung des Museums zu Boston kennen zu lernen. Er hielt Vorträge und veröffentlichte Artikel über seine Pläne und Ziele. Er arbeitete mit seinem Baumeister die Inneneinrichtung des Museums durch und schuf hier, wie von allen Seiten anerkannt wurde, etwas durchaus Neues und in mancher Beziehung Vollgelungenes. Die Tatsache der Gründung des ersten Museums für ostasiatische Kunst, vielleicht auch die Art der Aufstellung, wird Fischers Namen immer in der Geschichte des Museumsbetriebes bewahren.

In der großen Öffentlichkeit war Fischers Erfolg ein vollständiger. Kaum jemals wurde in Deutschland ein kompliziertes, schwieriges Unternehmen, das doch eigentlich die Möglichkeit vieler Standpunkte in sich trug, in der Presse so einstimmig begrüßt und gepriesen.

Es darf an dieser Stelle nicht verschwiegen werden, daß bei aller Anerkennung des Geleisteten sich doch auch gewichtige Bedenken gegen Fischers Schöpfung erheben, und ganz besonders gegen den Inhalt des Museums, gegen nur allzuviele in Köln gezeigte Stücke, gegen ihre Datierung und Benennung. Leute, die die ostasiatische Kunst außerhalb der europäischen Sammlungen kennen, haben bisher davon geschwiegen. Auf die Dauer wird sich aber die Kunstforschung auch dem Kölner Museum gegenüber nicht der Pflicht gerechter Kritik entziehen können. Mag sie dann ein Opfer des Geredes von geheimen Neidern, von der Mißgunst der Zünftigen gegen den Autodidakten werden, mit dem so viele Berichte über das Kölner Museum jedes mögliche Wort des Zweifels von vornherein zu diskreditieren suchten. D. H.

BESPRECHUNGEN.

RADHAKUMUD MOOKERJI, INDIAN SHIPPING, a History of the sea-borne Trade and maritime Activity of the Indians from the earliest Times. With an introductory Note by Brajendranath Seal. Longmans, Green & Co., Bombay, London and New York 1912. 8°. XXVII + 283 pp.

Gerade in diesen Tagen der großartigen turkestanischen Entdeckungen, wo beinahe der Anschein erweckt wird, als hätte es einstmals nur einen Landverkehr zwischen Indien und dem Westen und dem Osten gegeben, ist dieses Buch besonders willkommen. Es zeigt, wie Indien zu allen Zeiten einen starken Seeverkehr mit dem Auslande gehabt hat, den stärksten aber sichtlich unter den Gupta und unter Harsha, d. h. vom IV. bis VII. Jahrhundert, also gerade in einer Zeit, wo auch die turkestanische Kunst blühte. Es scheint mir sehr leicht möglich, daß die indischen Einflüsse, die China um den Beginn der T'angdynastie trafen, dorthin auch auf dem Seewege kamen. In dem Buche von Mookerji macht die Behandlung des indischen Seeverkehrs zur Gupta- und Harshazeit natürlich nur einen kleinen Teil aus. Denn der Verfasser beginnt mit den frühesten faßbaren Nachrichten und schließt mit der Periode der Moguldynastie. Dementsprechend zerfallen seine Ausführungen in sieben Abschnitte. Im ersten wird die Zeit vor Asoka, im zweiten die Periode der Maurya, im dritten die der Kushān behandelt. Der vierte Abschnitt beschäftigt sich mit dem oben bezeichneten Zeitalter. „This was the period of the expansion of India and of much colonizing activity towards the farther East." Es folgt die Zeit, in der Südindien die Hauptrolle spielte, und die muselmanische Zeit. Dem historischen Teile geht ein allgemeiner Teil voraus, in dem die Quellen kurz überblickt werden. Sie rekrutieren sich aus der Sanskrit- und Pāliliteratur, dazu aus der chinesischen, arabischen und persischen. Uns interessiert es besonders, wenn die indische Kunst sich als Quelle darbietet. Eine ganze Reihe von hierhin gehörigen Abbildungen sind beigegeben, von der Stupa von Sāñchi, aus den Höhlen von Ajaṇṭā und vor allem aus Borobudur. Auch dem Seeverkehr Indiens mit Japan sind einige kurze Bemerkungen gewidmet, die allerdings kaum etwas Neues bringen. Daß Bodhidharma nach Japan kam, ist nur eine Legende. Bodhisena, der 736 nach dem Inselreich übersetzte, ist der Priester, der japanisch Bodai heißt und als Baramon Sōjō bekannt wurde. Dann werden noch indische Ankömmlinge vom Jahre 799 und 800 erwähnt und auf die Autorität von Takakusu hin wird behauptet, daß die Baumwolle aus Indien nach Japan kam.

Für uns ist Indien vor allem das Land tiefer Philosophien und Religionen. Es ist gut, daß auch einmal gezeigt wird, welche Fülle von Abenteuerlust nötig war, um indischen Geist über die ganze östliche Welt zu verbreiten, welche Fülle von Gefahren zu überstehen war, wenn man auf diesen schwachen Schiffen (die die Abbildungen zeigen) weite Meere zu durchkreuzen hatte. Es ist ein erster Versuch, den Mookerji mit seiner Zusammenstellung macht. Sicherlich wird er noch nach vielen Seiten hin zu ergänzen sein.

William Cohn.

ADMONITIONS OF THE INSTRUCTRESS IN THE PALACE. A Painting by KU K'AI-CHIH, in the Department of prints and drawings, British Museum, reproduced in coloured woodcut. Text by Laurence Binyon. London, printed by order of the Trustees of the British Museum, 1912.

Ku K'ai-chis Bilder zu den Lehren der Hofmeisterin" (顧愷之畫女史箴) wurden im Jahre 1903 vom Britischen Museum erworben und im

Januar 1904 im Burlington Magazine von Laurence Binyon zum erstenmal publiziert. Diese Bildrolle, die, als echt erwiesen, das älteste originale Denkmal der chinesischen Malerei für uns bedeuten würde, ist seither wiederholt der Gegenstand kritischer Untersuchung und Vergleichung, der höchsten Anerkennung ebenso wie des schärfsten Zweifels gewesen. Sie liegt nun zum erstenmal in einer vollständigen Veröffentlichung vor, und die Herausgeber haben die Kosten nicht gescheut eine Faksimile-Nachbildung in der Größe, den Farben und der Montierung des Originals herstellen zu lassen. Das beigegebene Begleitheft enthält eine Abhandlung von Binyon, die mit Ruhe, Sachlichkeit und sympathischer Wärme die Frage nach Gegenstand und Stil, Schöpfer, Alter und Herkunft des Werkes noch einmal erörtert. Der Autor sucht die vorgebrachten Einwendungen gegen die Echtheit zu entkräften und kommt zu dem Schluß, daß wo nicht Gewißheit so doch die allerhöchste Wahrscheinlichkeit sich ergebe, die Bildrolle des Museums sei Ku K'ai-chis eigenhändiges Werk.

Eine vorsichtige Abwägung aller sicheren Argumente und aller Vergleichungsmöglichkeiten, die heute gegeben sind, scheint mir zunächst folgendes zu erweisen. Erstens: es ist so gut wie gewiß, daß der Stil der vorliegenden Bilder derjenige ist, welchen die chinesischen Kenner der letzten zwei Jahrhunderte für den Stil des Ku K'ai-chi gehalten haben. Die Holzschnitte des Ku lie nü chuan und die Zuweisung einer Steingravierung des Kung-fu-tse vom Jahre 1118 sprechen sehr dafür, daß man Werke dieses Stils schon zur Zeit der Sung-Dynastie dem Ku K'ai-chi zugeschrieben hat. Zweitens: Vergleicht man die so gebildete Gruppe von Werken — außer den genannten kommt noch eine Bildrolle der Sammlung des verstorbenen Tuan Fang hinzu (Kokka 253) — einerseits mit den Flachreliefs des 2. Jahrhunderts n. Chr. andererseits mit den buddhistischen Reliefs des 6. Jahrhunderts und mit den ältesten Resten der Malerei in Japan, so zeigt es sich, daß der Stil der Ku K'ai-chi zugeschriebenen Werke in der Tat einer Zeichnungsweise völlig entspricht, wie wir sie in der Mitte zwischen jenen beiden Zeiträumen, d. h. im 4. Jahrhundert, der Lebenszeit des Ku K'ai-chi, sich entwickelnd vorstellen müssen. Vorausgesetzt, daß es eine logische Entwicklung der chinesischen Darstellung von Menschen und Vorgängen gegeben hat. Drittens: Im Hsüan ho hua p'ü (1120) sind die Lehren der Hofmeisterin unter den Werken des Ku K'ai-chi aufgeführt. Nach dem Hua shih des Mi Fei (1051—1107) befand sich eine Bildrolle mit demselben Titel kurz zuvor im Besitz des Liu Yu-fang (Giles, Introduction p. 19/20). Es besteht also die Möglichkeit, ja die Wahrscheinlichkeit, daß die Bildrolle des Britischen Museums ein Werk uns vermittelt, das bereits im 11. Jahrhundert als ein Werk des Ku K'ai-chi bekannt gewesen ist. Viertens: Ihrem Erhaltungszustand wie dem Stil der Zeichnung nach ist es unmöglich, sie für ein Werk der letzten Jahrhunderte zu halten. Es ist unwahrscheinlich, daß sie später als gegen das Ende der südlichen Sung-Dynastie entstanden ist.

Damit ist die Frage noch immer offen, ob wir es mit einem Original des Ku K'ai-chi oder mit einer alten Kopie oder selbst mit einer alten Fälschung zu tun haben. Zwischen der Lebenszeit jenes Meisters und den Erwähnungen des Werkes in der Sungzeit bleibt noch immer ein Zwischenraum von 700 Jahren. Es ist Binyon nicht gelungen, für ein höheres Alter des Gemäldes irgendwelche zwingenden Beweise beizubringen. Selbst die Argumente, die dafür sprechen sollen, daß es aus den kaiserlichen Sammlungen herrührt, sind herzlich schwacher Natur, wenn man die bekannte Fälschergewandtheit der Chinesen bedenkt. Die Brokate der Montierung sind keineswegs ungewöhnlich kostbar, die Echtheit der Inschriften früherer Besitzer und Kenner wäre erst zu beweisen, und ebenso die Echtheit der zahlreich aufgedruckten Stempel, von denen die ältesten auf die nur allzu berühmten Sammler Sung Ch'i (998 bis 1061) und Kaiser Hui Tsung (110—126) deuten sollen. Nichts ist leichter zu fälschen als ein solcher Stempelabdruck. Die Angabe, daß die Seide der ältesten Ausbesserungen Sungseide, die, auf welche das Bild ursprünglich gemalt ist, noch älter sei, ist doch zu unbestimmt, als daß sie etwas bewiese. Die Behauptung, die beigeschriebenen Textstellen, die offenbar erst eine spätere Zutat sind, müßten ihrer Schreibweise nach aus der T'ang-Dynastie rühren, ist, wie mir scheint, durch nichts zu begründen.

Das Hua p'in von Li Chih (11.—12. Jahrh.) sagt: Die alten Meister wie Ts'ao Pu-hsing sind uns sehr ferne. Wu Tao-tse ist ein Künstler verhältnismäßig neuerer Zeiten, und doch

ist es unmöglich, auch nur ein einziges seiner Werke sicher zu fassen. Wie viel schwieriger muß es erst sein, Werke von Ku K'ai-chi oder Lu T'an wei zu bekommen! Wenn wir, vernarrt in die alten Meister, behaupten: Dies ist von Ku, das ist von Lu! so betrügen wir nicht bloß die anderen, sondern uns selber ebenso gut. (Giles, Introduction, p. 133.)

Wang Shih-chêng (1526—1593) äußert sich: Ein Gemälde dauert 500 Jahre; nach 800 Jahren ist der Geist entflohen, nach 1000 Jahren ist nichts mehr übrig (ibidem p. 169).

Mi Fei (1051—1107) schreibt: Heutzutage sammeln die Leute Kopien nach Ku K'ai-chis Bildern der berühmten Frauen, die unter der T'angdynastie hergestellt wurden, um in Stein graviert und auf Fächern nachgebildet zu werden. Die Gestalten sind etwas mehr als 3 Zoll groß, von derselben Länge wie die auf den „Lehren der Hofmeisterin" im Besitz der Familie Liu. — Er erwähnt dann eine Anzahl Bilder seiner eigenen Sammlung, die dem Ku K'ai-chi zugeschrieben aber in Wahrheit Fälschungen (!) seien (ibidem p. 20).

Im Jahre 1225 besaß ein gewisser Wang Chu, mit dem Beinamen Sung k'ing aus Sin-ngan eine Bildrolle des Ku K'ai-chi oder hatte sie in seiner Obhut, betitelt: Szenen der Güte und Weisheit aus dem Leben der berühmten Frauen. Von 15 Szenen waren nur 8 erhalten. Er fand dann bei einem anderen Sammler eine Kopie auf Papier nach demselben Werk, die 14 Szenen enthielt, und benutzte sie, um sein Exemplar zu vervollständigen. Ein späterer Besitzer oder Verwahrer entfernte dann die Ergänzung wieder. Diese Bildrolle befand sich 1644 und wahrscheinlich noch 1660 in den kaiserlichen Sammlungen. (Ed. Chavannes in T'oung Pao II, 10. 1909 p. 83—85.)

Die beiden ersten Zitate mahnen zur äußersten Vorsicht, bevor man ein Seidenrolle für über 1500 Jahre alt erklären will, die nicht durch eine Ausgrabung auf uns gekommen ist, in dieser Zeit hunderte Mal den Besitzer gewechselt haben und der Gefahr der Zerstörung muß ausgesetzt gewesen sein. Die letzten beiden Zitate beweisen, daß in der Sungzeit zahlreiche Kopien nach Werken des Ku K'ai-chi den Sammlern bekannt ja von ihnen gesucht waren, Werken, die der Londoner Bildrolle nach Gegenstand und Einteilung sehr ähnlich gewesen sein müssen. Es muß also mit der Möglichkeit gerechnet werden, daß auch diese selber eine solche Kopie sein kann. Hier hätte eine genaue stilistische Untersuchung einzusetzen. Nun ist der Stil der Figurenzeichnung unserer Rolle offenbar nicht derjenige der Sungzeit, sondern der Dynastien zwischen den Han und den T'ang. Von Figurenbildern der Sungzeit innerhalb einer ähnlichen Aufgabe ist uns heute noch so wenig Sicheres zugänglich, daß es kaum möglich wäre, Elemente des späteren Stils oder den etwas veränderten Linienduktus der jüngeren Zeit in einer supponierten Kopie mit Sicherheit aufzuzeigen. Wohl aber glaube ich, daß es möglich sein wird, solche ungewollte Veränderungen an der einen Landschaft der Londoner Rolle einmal nachzuweisen. Aber gerade hier läßt die vorliegende Reproduktion im Stich.

Als ich das erstemal diese Rolle öffnete, stand ich verblüfft. Waren dies die nämlichen Bilder, die ich in ihrem Glasschrein in London oft und lange betrachtet hatte? Wohl schienen es die bekannten Szenen in ihrer gleichen Folge, wohl dieselbe Höhe des Streifens, wohl gegenständlich alles dasselbe, aber wie roh und plump wirkte alles in dieser Wiedergabe, von der toten Schwere der Farben bis zur ungeschlachten Bewegung und Gebärde der Menschen, bis zur unfeinen Häßlichkeit der Gesichter, bis zur ausdruckslosen Stumpfheit der Blicke! Und welche letzte Zartheit und Verfeinerung war dort überall spürbar gewesen! Ich habe dann alle erreichbaren Reproduktionen nach der Photographie verglichen, und überall zeigte sich die unbedingte Überlegenheit selbst des billigsten Zinkklischees über diese Faksimilepublikation. Die Engländer waren schlecht beraten, als sie die Wiedergabe ihres Museumschatzes dem japanischen Holzschneider und Farbendrucker blindlings anvertrauten. Er hat nicht eine einzige Linie des Originals in ihrer ursprünglichen Reinheit nachziehen können, und so ist für den empfindlichen Betrachter eine rohe Karikatur daraus geworden. Die farbigen Tafeln der Kokka (abgesehen von den ältesten Jahrgängen) und des Shimbi-Shoin-Verlags sind darum unübertrefflich, nicht nur an Schönheit, auch an unbedingter Zuverlässigkeit, weil bei ihrer Herstellung mit dem vielfarbigen Holzschnitt das exakte Verfahren der Photographie verbunden wurde und die sichere Grundlage abgab. Warum ist dies in London nicht geschehen? Das Resultat ist, daß diese kostspielige Publikation für den Forscher, der

über stilistische Fragen Klarheit sucht, völlig wertlos bleiben muß. Eine Wiedergabe durch den Lichtdruck oder die Heliogravüre wäre billiger und besser gewesen. Ist es denn nicht die Kunstgeschichte, der mit einer solchen Veröffentlichung vor allem gedient werden sollte? Daß diese ihren obersten Zweck keineswegs erfüllt, ist ein Vorwurf, der den Trustees des Britischen Museums nicht erspart bleiben kann.

Otto Fischer (Göttingen).

HENRI CORDIER, *Bibliotheca Japonica.* Dictionnaire Bibliographique des ouvrages relatifs à l'Empire Japonais rangés par ordre chronologique jusqu'á 1870 suivi d'un appendice renfermant la liste alphabétique des principaux ouvrages parus de 1870 à 1912. Publications de l'Ecole des Langues Orientales Vivantes, 5. Série, Tome VIII. Paris, E. Leroux. 4°. XII S. 762 Halbseiten. 1913 (datiert 1912). 25 Francs.

Gewaltigen Umfang hat die Japan-Literatur erreicht, zumal seit dem Emporwachsen des Inselreiches zur neuen pazifischen Weltmacht im letzten halben Jahrhundert; eine gar stattliche Masse aber bilden auch schon alle die im 16. und 17. Jahrhundert entstandenen Schriften, von denen manche heute zu den seltenen Kostbarkeiten der Bibliotheken zählen. Einen neuen Wegweiser durch diese schier kaum mehr übersehbare und vielfach nur schwer zugängliche literarische Hochflut wird daher jeder mit Freude begrüßen, besonders aber, wenn er von keinem Geringeren stammt, als dem bewährten Altmeister der ostasiatischen Bibliographie, *Cordier,* dem wir auch die große, grundlegende „Bibliotheca Sinica" verdanken.

Zwar bleibt das neue Werk, wie der Verfasser selbst nicht unterläßt zu betonen, zurück hinter den an eine solche Bibliographie heute zu stellenden Anforderungen und Erwartungen; auf eine Ausführung wie bei der „Bibliotheca Sinica" habe er aber verzichtet; vielmehr nehme er nur einfach die 1859 von *L. Pagès*[1] veröffentlichte Arbeit auf, die er nun, berichtigend und ergänzend, fortführe bis zur Restauration von 1868 bzw. bis 1870[1].

Auch trotz dieser Selbstbeschränkung wird der Benutzer gewiß dankbar dafür sein, daß der Verfasser noch bei Lebzeiten für Veröffentlichung des während einer langjährigen arbeitsreichen Laufbahn emsig gesammelten Materiales sorgt, das zum Teil aus nur den wenigsten zugänglichen Quellen stammt und sonst wohl der allgemeinen Benutzung leider für immer entzogen geblieben wäre. Da das eigentliche Werk (col. 1—614) nur bis 1870 reicht, so hält es der Verfasser für angebracht, wenigstens die hauptsächlichsten der seitdem erschienenen Arbeiten beizufügen in einem Anhang (col. 617—712), für den ausdrücklich das Streben nach Vollständigkeit verneint wird[2]. Den Schluß — jedoch fürwahr last not least — bildet ein alphabetisches, auch „Anonymen" berücksichtigendes Autorenverzeichnis von 22 dreispaltigen Seiten (col. 717—762), das um so freudiger begrüßt sei, als die Besitzer der „Bibliotheca Sinica" ein solches kaum entbehrliches Zubehör ja noch immer schmerzlich vermissen. Als ein weiterer Vorzug gegen dieses, für manchen leider unerschwingliche große Werk (4 Bände: 200 Francs) sei der etwas bescheidenere Preis des „Japonica"-Bandes (25 Francs) hervorgehoben. Gleichwie die „Bibliotheca Sinica" aber

[1] Bibliographie japonaise ou Catalogue des Ouvrages relatifs au Japon qui ont été publiés depuis le XVe siècle jusqu'à nos jours. Paris, Benjamin Duprat, 4°, II, 68 S., 1859.

[1] „Néanmoins les deux volumes de M. von Wenckstern — tout en laissant à désirer fort comme travail bibliographique — pourront servir au travailleur en attendant qu'une refonte complète des matériaux soit entreprise par un homme compétent. J'ai donc renoncé — ayant d'ailleurs d'autres ouvrages en préparation que — vu mon âge — je n'aurai sans doute pas le temps de terminer — à donner une Bibliotheca Japonica sur le plan de la Bibliotheca Sinica; je reprends simplement dans ce volume le travail de Pagès, publié en 1859, et je le conduis, en le corrigeant et en l'augmentant, jusqu'à la révolution de 1868 ou mieux jusqu'en 1870" (S. VI).

[2] „J'ai cru utile d'ajouter en appendice à cette bibliographie une liste des principaux ouvrages sur le Japon, publiés depuis 1870" (S. XI) . . „Cet appendice, qui n'a nullement la prétention d'être complet, est un choix d'ouvrages qui ne sera d'ailleurs pas inutile à ceux mêmes qui possèdent la bibliographie de M. von Wenckstern, qui s'arrête à 1906" (S. XII).

zeichnet sich auch das neue Buch aus durch die oft ziemlich umfangreichen Verzeichnisse der einzelnen Briefe in den Sammlungen der Sendschreiben sowie durch die reichlich beigefügten bio- und bibliographischen Angaben über einzelne Persönlichkeiten und Werke, ein Wissensgebiet, auf dem die Kenntnisse des Verfassers wohl von keinem anderen annähernd erreicht werden. Das sehr beachtenswerte Vorwort endlich (S. V—XII) umfaßt eine Übersicht über die gesamte Literatur, die als Hilfsmittel für die bibliographische Japan-Forschung in Betracht kommt, wie sie in so sachkundiger und reichhaltiger Weise bisher wohl noch nirgends dargeboten worden ist. Lebhafte Beachtung erregen werden hier die anziehenden Einzelheiten über die Persönlichkeit *Pagès'* (1814—1886), über sein literarisches Wirken im allgemeinen wie über die unveröffentlicht gebliebene, neu bearbeitete Ausgabe seiner Japan-Bibliographie im besonderen und über die reichen Schätze seiner Bibliothek (S. VI—VIII). Dem hohen Ansehen, in dem die von niemand bestrittenen Verdienste eines Gelehrten vom Range *Cordiers* stehen, würde es aber sicher keinen Abbruch getan haben, wenn er hier der Arbeit des auf diesem Gebiete zu seinem Vorgänger gewordenen *Wenckstern* in weniger geringschätzigem Tone gedacht hätte[1]. Denn nicht viele, die sich ernsthaft mit Japan beschäftigen, dürfte es geben, die nicht voll warmer Anerkennung in den beiden Bänden *Wencksterns* ein wertvolles, ja unentbehrliches Werk erblicken, das eine nur durch mit seltener Hingabe gepaarten, jahrelangen gründlichen Fleiß zu erzielende Leistung darstellt[2].

Einen der wichtigsten Gesichtspunkte bei Beurteilung der Brauchbarkeit einer Bibliographie bildet die Art der Einteilung des Stoffes, und schwerlich gelingt es hierbei irgend jemand, es allen recht zu machen. *Cordier* glaubt, ohne großen Nachteil die von Pagès angewandte chronologische Reihenfolge beibehalten zu können, da ja bis 1870, abgesehen etwa von Kämpfer, Thunberg, Siebold usw., besonders aber im 16. und 17. Jahrhundert, die meisten der Schriften über das Inselreich sich eigentlich nur auf ein einziges Sachgebiet bezögen, die christliche Mission in Japan, und die Nachteile der chronologischen Anordnung durch den schon rühmend anerkannten Index gutgemacht würden[1]. Hätte es sich aber dann nicht empfohlen, das ganze, in dieser glänzenden, fast lückenlosen Fülle zum ersten Male beigebrachte Material zur Geschichte der Mission zu einem besonderen Hauptabschnitt zu vereinigen, den nur ziemlich knappen, wenn auch durchaus nicht bloß auf Autoren wie die genannten beschränkten Rest jedoch lieber dem „Appendice" beizufügen? Am dienlichsten freilich wäre es gewesen, den gesamten Stoff, einschließlich des Anhangs, in eine kleine Zahl sachlich gegliederter Hauptabschnitte anzuordnen[2]. Gerade dieses Verfahren bildet ja einen der Vorzüge des Wencksternschen Werkes, mit genau dessen 24 Abteilungen man deshalb noch nicht durchweg einverstanden zu sein braucht. Der wesentliche Vorteil aber, schon durch bloßes Durchblättern einer meist nicht gar zu großen Zahl von Seiten sich rasch einen Überblick über die Gesamt-Literatur eines bestimmten Sondergebietes verschaffen zu können, geht bei der chronologischen Anordnung gänzlich verloren. Bei dieser aber vermag man, auch vermittelst des ja gewiß sehr dienlichen Indexes, überhaupt nur dann das Gesuchte zu finden, wenn man wenigstens den Namen des Autors oder bei den Anonymen

[1] „En 1895, M. Fr. von Wenckstern faisait paraître une bibliographie du Japon dont le Dr. G. Schlegel a montré quelques-unes des nombreuses fautes qu'il ne me convient pas de perdre mon temps à signaler. Toutefois il en est une fort grave, c'est celle de s'être contenté de reproduire en fac-simile — procédé facile de bibliographie — la bibliographie de Pagès et de donner simplement la bibliographie moderne. Il est vrai que dans un second volume, supplément du précédent, M. Fr. von Wenckstern s'est efforcé de compléter et de corriger Pagès; il n'a réussi qu'à embrouiller le lecteur" (S. V—VI).

[2] Näheres über das Werk und seine Vorzüge in meiner Besprechung in den Jahresberichten der Geschichtswissenschaft 30 (1907), III, S. 411—413, N. 454.

[1] „Les ouvrages dans la bibliographie de Pagès sont rangés dans l'ordre chronologique que j'ai conservé sans grand inconvénient, car sauf les livres de Kaempfer, Thunberg, Siebold, etc., la plupart des livres publiés sur le Japon jusqu'à 1870, surtout au XVIe et au XVIIe siècles, sont relatifs à l'histoire des Missions chrétiennes dans l'Empire du Soleil levant. Un index alphabétique remédie aux inconvénients de l'ordre chronologique" (S. VII).

[2] Z. B. etwa: Geschichte, Religion, Recht, Wirtschaft, Kunst, Kultur, Literatur, Erdkunde und Naturgeschichte.

das betreffende Stichwort kennt, eine gewiß in vielen Fällen leider nicht zutreffende Voraussetzung.

Sicher sind alle diese Übelstände niemand klarer als dem Verfasser selbst. Erfreulicherweise scheut er sich daher auch gar nicht, hier und da aus dem engen Maschennetze der chronologischen Anordnung herauszuschlüpfen, indem er zwischen die Jahreszahlen eine Reihe von Sonderstichworten hineinflicht. So beginnt das Werk nicht etwa, wie man doch vermuten sollte und wie es auch bei Pagès der Fall war, mit unserer ältesten Quelle über Japan, den Ausgaben der Werke Marco Polos, sondern mit einer, übrigens erstaunlich reichhaltigen, Literatur über das früher meist mit Amerika identifizierte chinesische Fabelland „Fu-sang" (col. 1—7)[1]. Hieran reihen sich zwei kürzere Abschnitte, und zwar „Les Chinois" (col. 7—9), wo die Beziehungen zwischen China und Japan sowie chinesische Berichte über Japan zusammengestellt werden, und „Les Arabes" (col. 9—10), mit einigen arabischen Quellen über Japan. Erst dann kommen Marco Polo und daran anschließend, unter dem Stichwort „Zipangou" (col. 24—26), Arbeiten über den Mongolenangriff im 13. Jahrhundert sowie Beiträge zur Geschichte der Entdeckung und der Kartographie Japans. All diese Schriften, von denen man viele gerade an jener Stelle bei chronologischer Reihenfolge wohl kaum suchen würde, stehen der Missionsgeschichte übrigens nicht weniger fern als die in dieser Hinsicht allein vom Verfasser genannten Arbeiten Kämpfers, Thunbergs und Siebolds. Solche Sonderstichworte von kleinerem oder größerem Umfange folgen im Laufe des Werkes noch häufig, wie z. B. „Première Ambassade Japonaise (1582—1590)" (col. 94—104) und „Saint François Xavier" (col. 127—186). Aus welchem Grunde die Werke über diesen 1552 gestorbenen ersten Jesuiten in Japan (1549—1551) nebst seinen Briefen erst auf die Jahreszahlen 1591—1592 folgen, ist freilich nicht recht klar; der unerhebliche Umstand, daß die erste Ausgabe seiner Biographie von Torsellini von 1594 datiert, kann doch wohl kaum dafür maßgebend sein, um so mehr als nach Xavier Sendbriefe von 1582 kommen. All diese Sonderabschnitte wie überhaupt sämtliche Artikel des Hauptwerkes beschränken sich übrigens nicht etwa auf die bis zum Jahre 1870 erschienenen Werke allein, sondern umfassen die überhaupt über die betreffenden Persönlichkeiten oder Ereignisse erschienenen Beiträge bis zur Gegenwart; im „Appendice" kommen daher, trotz des Vermerkes im Titel, alle jene Werke von nach 1870 nicht vor. Wesentlich erleichtert wäre die Benutzung der Einrichtung solcher Sonderstichworte, wenn sie in einem Verzeichnisse übersichtlich zusammengefaßt würden, eine gewiß kleine Mühe.

Was die Außenländer anbetrifft, so hat der Verfasser Formosa und Korea, da bereits in der „Bibliotheca Sinica" behandelt, mit Vorbedacht hier nicht berücksichtigt, abgesehen von mit Japan verknüpften Einzelheiten, wie Hendrik Hamel und Psalmanazar; dagegen beabsichtigt er in bezug auf Ryūkyū- und Bonin-Inseln möglichst vollständig zu sein (S. X); leider sind die betreffenden Werke aber nicht vereinigt zu besonderen Stichworten und daher etwas mühsam aufzufinden.

Im „Appendice" ist der bis zum Jahre 1912 gesammelte Stoff nicht chronologisch gegliedert, sondern alphabetisch. Er stellt in der Tat eine sehr erwünschte Zugabe dar, wenn auch nicht wenige über den, entsprechend dem schon erwähnten ausdrücklichen Verzichte des Verfassers auf Vollständigkeit, ziemlich knappen Inhalt von nur 50 Doppelspalten (col. 617—712) etwas enttäuscht sein und gerade manche der ihnen besonders wichtig und hervorragend erscheinenden Werke vermissen werden. Von welchem Grundsatz sich der Verfasser selbst bei seiner Auswahl leiten ließ, bleibt unerwähnt. Über den höheren oder geringeren Grad von Wichtigkeit eines Werkes wird Einstimmigkeit ja natürlich nie zu erreichen sein. Auf Lücken oder Sonderwünsche hier näher einzugehen, erübrigt sich daher; doch sei wenigstens erwähnt, daß das vollständige Fehlen eines Namens wie *Baelz* und aller der einzig dastehenden Prachtwerke des Kunstverlages Shimbi Shoin (wie die verschiedenen Sammlungen von „Meisterwerken" ostasiatischer Kunst, das „Shōsōin"-Werk und

[1] Hinzuzufügen wäre hier noch der recht beachtenswerte neueste Beitrag zu dieser Frage von japanischer Seite, der Fu-sang, wie übrigens vor 8 Jahrzehnten schon Klaproth, in den Südosten Japans verlegt: Ryozaburo Sakaki. Une nouvelle interprétation du pays de Fou-sang; Verhandlungen des XVI. Internationalen Amerikanisten-Kongresses zu Wien 1908, Band I (1910), S. 35—50.

die „Tempelschätze") in einer „Bibliotheca Japonica" peinlich berührt.

Ein hoher Grad von Undankbarkeit gegen das im großen und ganzen doch sehr dienliche und mühsame Werk wäre es aber, vielleicht nur um Mängel festzustellen, den Nachdruck gerade auf die verschiedenen, hier vorgebrachten Einwände zu legen. Wer selbst irgendwie sich mit bibliographischen Bestrebungen befaßt hat, wird am besten beurteilen können, wie schwer solche Übelstände zu vermeiden sind. Gerade aber wegen der hohen Bedeutung, die Referent dem vorliegenden Werke beimißt, glaubt er bei dem ernsten Interesse der Leser dieser Zeitschrift an einem so wichtigen Hilfsmittel der japanologischen Wissenschaft durch seine näheren Ausführungen ihnen die Benutzung zu erleichtern. Lediglich aus diesem Grunde und mit Hinblick auf eine spätere Neuausgabe gestattet er sich, auch nachstehend noch auf einige Einzelheiten hinzuweisen, die ihm bei Durchsicht des Werkes aufgefallen sind und deren Klarstellung manchem seiner Benutzer vielleicht zweckdienlich sein dürfte[1]. Nachod.

HENRI P. BOWIE. ON THE LAWS OF JAPANESE PAINTING, an Intoduction to the Study of the Art of Japan. With prefatory Remarks by Iwaya Sazanami and Hirai Kinza. Illustrated. Paul Edler and Co., San Franzisco.

Es sind Vorlesungen verarbeitet, die der Autor vor verschiedenen kalifornischen Gesellschaften hielt. Bowie lebte vom Jahre 1894 an neun Jahre als Maler in Japan und war Schüler japanischer Meister, z. B. von Torei Nishigawa in Kyōto und von Shimada Sekkō und Shimada

[1] Unter den Schriften des 16. Jahrhunderts vermisse ich die älteste abendländische Quelle über die zuerst nach Japan gelangenden Portugiesen: Tratado que compôs o nobre & notauel capitão Antonio *Galuão*, dos diuersos & desuayrados caminhos, por onde nos tempos passados a pimenta & especearia veyo da India as nossas partes, & assim de todos os descobrimentos antigos e modernos, que são feitos até a era de mil & quinhentos & cincoenta. Com os nomes particulares das pessoas que os fizeram: & em que tempos e as suas alturas, obra certo muy notauel & copiosa. Herausgegeben von Francisco de *Sousa Tavares*, Lissabon, 1563, bei Joham de Barreira (betr. Stelle s. S. 75/76). — Works issued by the Hakluyt Society, Band 30: The Discoveries of the World, from their first original unto the year of our Lord 1555, by Antonio Galvano, Governor of Ternate. Corrected, quoted, and published in England, by Richard Hakluyt (1601). Now reprinted, with the original Portuguese Text. Edited by *Bethune*, London, 1862, IV, 242 S. — Die englische Übersetzung allein ist vorher abgedruckt in A collection of voyages and travels (Harleian Collection), Band 2, S. 353—402, London, fol., 1745.

Col. 43—46. Zu der zuerst 1555 in Lissabon veröffentlichten Sammlung von Jesuitenbriefen ist noch hinzuzufügen eine französische Ausgabe, die wegen des irreführenden Titels wohl in der „Bibliotheca Sinica" (II, col. 791), aber nicht hier aufgeführt ist: L'institvtion des loix, covstvmes et avtres choses merueilleuses & memorables tant du Royaume de la Chine que des Indes contenues en plusieurs lettres missiues enuoyées aux Religieux de la compagnie du nom de Iesus. Traduictes d'Italien en Françoys. Paris, Sebastien Nyuelle, 1556, 16°, I, 119 Doppelseiten.

Col. 76—77. Einige der von *Satow*, Jesuit Mission Press (N. 1—3), beschriebenen Werke in japanischer Sprache aus der Jesuiten-Druckerei zu Amakusa aus den Jahren 1591—1592 sind hier irrtümlich in die Jahreszahl 1579—1581 hineingeraten. Doch kehren dieselben Werke dann noch einmal mit annähernd gleichen Vermerken an der richtigen chronologischen Stelle, col. 125—126, wieder.

Col. 272—273, Sonderstichwort „Mexique". Zu den hier angeführten Arbeiten über die Beziehungen Japans zu Mexiko am Anfang des 17. Jahrhunderts sind, abgesehen von dem in „Documentos ineditos . . . de America y Oceanía," Band 8 (1867) veröffentlichten Tagebuche von Vizcaino (vgl. Jahresberichte der Geschichtswissenschaft 29, III, § 65, S. 337—338), hinzuzufügen:

Angel Nuñez *Ortega*, Noticia histórica sobre las relaciones políticas y comerciales habidas entre México y el Japón durante el siglo XVII. Mexiko, 1879. Das sehr seltene Büchlein ist abgedruckt im „Diario Oficial" von Mexiko, Band 29, N. 61, 9. Sept. 1893.

M. S. (vermutlich *Steichen*) Relations officielles entre le Japon et l'Espagne au sujet du Mexique, au 16e siècle. Mélanges Japonais 2 (1905), S. 234—241.

Col. 276—279. Zu den Beziehungen Japans mit England, Sonderstichworte John Saris und Richard Cocks,. hinzufügen:

N. Murakami, Diary of Richard Cocks, Capemerchant in the Englisch factory in Japan, 1615—22. 2 Bände, Tōkyō, The Sankōsha, 1899. LII, 439, 455 S., 8 Yen. Neudruck nach der von E. M. Thompson gelieferten Ausgabe, Band 66

Bokusen in Tōkyō. Er hat sich also vor allem mit der Kunst der japanischen Gegenwart beschäftigt. So sind auch die historischen Teile seines Buches sehr oberflächlich und mager. Weit reicher und interessanter ist das, was er über den gegenwärtigen Kunstbetrieb erzählt und über die Regeln, die noch heute für die Maler alten Stiles in den Ateliers gültig sind. Das zweite Kapitel ist der japanischen Kunst im allgemeinen gewidmet. Die alten Schulen werden auf nur zwei Seiten behandelt, etwas ausführlicher einige neuere Maler, wie Hashimoto

---

und 67 der Hakluyt Society Publications, London 1883, LIV, 349, 368 S.

N. Murakami und *K. Murakama*, Letters written by the English residents in Japan 1611—23 with other documents on the English trading settlement in Japan in the 17th century. Tōkyō, The Sankōsha, 1900, XXVI, 307 S., Yen 3.50.

Col. 280—285, Sonderstichwort „Deuxième Ambassade Japonaise". Es fehlt die wohl fast lückenlose Sammlung aller Urkunden über die Gesandtschaft, zusammengestellt von *N. Murakami* in Dai Nihon Shiryō (Geschichtliches Material über Japan), Teil XII, Band 12, Tōkyō 1909, XII, 476 S. europäischer Text; IV, 564, 2 S. japanischer Text. — Irrtümlich hineingeraten in dieses, die Gesandtschaft des Daimyō von Sendai (in Rom 1615) betreffende Stichwort ist eine Arbeit von *Valenziani* über die in gar keinem Zusammenhang hiermit stehenden vier Gesandtschaften des Daimyō von Aidzu, Gamō Ujisato, nach Rom in den Jahren 1584—1592 (col. 285). Es fehlt aber ein weiterer Aufsatz Valenzianis hierüber: Nuovi particolari sulle ambasciate segrete inviate a Roma dal principe Gamō Ujisato, feudatario di Aidzu nel Giappone sullo scorcio del secolo XVI. Rendiconti della Reale Accademia dei Lincei, Classe di science morali, storiche e filologiche, Serie Quinta, Vol. IV, S. 229—235. Rom, 1895.

Col. 290. Bei den sog. Gesetzen des Shōgun Ieyasu fehlt die wichtige deutsche Ausgabe:

O. Rudorff, Tokugawa-Gesetzsammlung, Mitteilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens, Supplement zu Band V, 1889, 9 und 149 S. — Ferner

J. Carey Hall, Japanese Feudal Laws III, The Tokugawa Legislation, Part 1—3. Transactions of the Asiatic Society of Japan 38 (1911), Part 4, S. 269—331.

Col. 421. Stichwort „Sidoti". Die eine Übersetzung aus dem „Seiyo Kibun" von Arai Hakuseki steht hier, zwei andere aber col. 581 ohne entsprechenden Hinweis. — Gänzlich fehlt:

L. Lönholm, Arai Hakuseki und Pater Sidotti. Mitteilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens VI (1894), S. 149—189.

Col. 506. *Hildreth*, Japan, as it was and is. Nur 2 Ausgaben und diese ohne die bibliographischen Einzelheiten wie Seitenzahl u. dgl., sind angeführt. Gänzlich fehlt die beste Ausgabe mit Richtigstellung der japanischen Bezeichnungen und Beifügung der chinesischen Zeichen:

R. Hildreth, Japan as it was and is. Edited with supplementary notes by *K. Murakawa*. Tōkyō, Sanshūsha, 1902, 611 S., Yen 3.50; 2. Auflage 1905, 5 Yen.

Col. 513—516, Stichwort M. C. Perry. Es fehlt die letzte deutsche Ausgabe:

A. Wirth und *A. Dirr*, Die Erschließung Japans. Erinnerungen des Admirals Perry von der Fahrt der amerikanischen Flotte 1853/4. Bibliothek denkwürdiger Reisen 2 (1910), Hamburg, Gutenberg-Verlag, 376 S., 6 Mark.

Col. 573—578. E. M. Satow. Bei Kinse Shiriaku (col. 574) fehlt die Neuausgabe:

Revised edition, with supplementary notes by Shuziro *Watanabe*. Tōkyō, 1906, Naigwai Shuppan Kyokwai, VII, 178 S., 1/2 Yen.

Col. 642—643. Bei dem wichtigen Handbuche Things Japanese von *Chamberlain* fehlen die stark vermehrten letzten beiden Ausgaben, und zwar die 4. von 1902 (545 S.) sowie die 5. von 1905 (552 S.).

Col. 657—659. Karl Florenz. Die bibliographischen Einzelheiten über die 1. Ausgabe von Teil III des Nihongi sind nicht ganz vollständig. Die erheblich abgeänderte 2. Ausgabe in Oktav fehlt ganz: Japanische Annalen A. D. 592—697. Nihongi. Von Suiko-Tennō bis Jitō-Tennō (Buch XXII—XXX), Tōkyō, 1903, LVIII, 422 S. — Ebenso vermißt man den sehr wichtigen Aufsatz: Die staatliche und gesellschaftliche Organisation im alten Japan. Mitteilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens V (1892), S. 164—182.

Col. 660. Hier hat ein loser Streich des Setzerkobolds einen ganz neuen Autor „Ma" geschaffen, den es natürlich gar nicht gibt. Es handelt sich um das Werk „Le Bouddhisme Japonais" von *Fujishima* (Vorname Ryauon). Vermutlich in der Maschinenschrift des Manuskriptes oder im Satz des Druckers ist hier unglücklicherweise das zweite „i" in dem Namen „Fujishima" ausgefallen. So ist ein Verfasser „Ma" mit den Vornamen Ryauon Fujish entstanden, wie er auch im alphabetischen Index (col. 741—742) aufgeführt ist, wogegen man den wirklichen Namen „Fujishima" natürlich vergeblich hier sucht.

Bei einer Anzahl Werke findet der Leser einen Stern, ein Zeichen, das im Vorwort nicht erklärt wird und vermutlich, wie bei der „Bibliotheca Sinica", bedeuten soll, daß der Verfasser die betreffende Schrift nicht aus eigenem Augenschein kennt.

Probenummer.

Gahō † 1908, einer der bedeutendsten modernen Meister, und das Ukiyoye. Einige seiner Urteile über den Farbenholzschnitt seien hier wiedergegeben: „A print is a lifeless production, and it would be quite impossible for a Japanese artist to take prints into any serious consideration. They rank no higher than cut velvet scenery and embroidered screens." Die Holzschnitte sind „the joint production of the artist, the wood engraver, the color smearer and the printer"; „and that is one reason why the artist-world of Japan objects to or ignores them". „It is well known that artists of the Ukiyoe school frequently indicated only by written instructions how their outline drawings for the prints should be colored." „Frequently more than one engraver was employed upon a single print." Das dritte Kapitel behandelt die Gesetze für den Gebrauch des Pinsels und der übrigen Materialien, wie Seide, Papier, Tusche, Farben, das vierte, fünfte und sechste die Regeln, die für die Wahl und Darstellung der verschiedenen Motive maßgebend sind. Diese Abschnitte dürften die für den Europäer wichtigsten des Buches sein. Es wird geschickt ausgeführt, wie scharfe Gebundenheiten den Weg des japanischen Malers bestimmen. Auf diesen Vorschriften gerade beruht u. a. ja der ungeheure Kopistenbetrieb in Ostasien und ebenso die Schwierigkeit für Europäer, Gutes und Schlechtes zu scheiden. Auch in der europäischen Kunst gab es zu allen Zeiten eine Reihe von Vorschriften, denen die Maler folgten. Niemals aber wurden sie in dem Maße kodifiziert wie in Ostasien. Viele sehen darin einen Grund, ostasiatische Malerei prinzipiell abzulehnen. Sie verfallen aber nur in jenen unausrottbaren Fehler, sich nicht klarzumachen, welches die Ziele und Absichten einer Kunst sind. Wenn in der japanischen Malerei bestimmte Gesetze bei der Wahl des Motives, bei der Behandlung der Berge, Felsen, Wellen, Kleider, Blumen aller Art usw. bestehen, so muß der Wert eines Bildes darin liegen — nicht daß die Gesetze beobachtet — sondern wie sie beobachtet und mit künstlerischem Leben erfüllt werden. Das künstlerische Leben ostasiatischer Malerei ist konzentrierter und weniger an der Oberfläche liegend als das europäischer Malerei. Die hier angedeuteten Gesichtspunkte berücksichtigt B. allerdings kaum, er begnügt sich mit der Aufzählung und Kommentierung, immerhin ausführlicher, als es in einem europäischen Buche bisher geschah. Er geht auch nur wenig darauf ein, daß wohl alle in Japan beobachteten Regeln der Malerei aus China stammen. Wenn Petruccis Übersetzung des Kie tze yüan hua chuan vorliegen wird, wird das leicht bis ins Einzelne verfolgt werden können. Im letzten Kapitel wird über Signaturen und Siegel kurz gesprochen. 66 Tafeln sind dem Werke beigegeben, von der Hand des Shimada Sekkō. Sie illustrieren gut die Ausführungen des Verfassers, zeigen aber vor allem, wie wenig die Einhaltung von Regeln und Gesetzen auch in Japan mit dem innersten Wesen der Kunst zu tun hat.

William Cohn.

JAPANISCHE INDUSTRIEARBEIT.

Eine wirtschaftswissenschaftliche und kulturhistorische Studie von Dr. oec. publ. E. A. HEBER, Licencié en sciences sociales. (Probleme der Weltwirtschaft. Schriften des Instituts für Seeverkehr und Weltwirtschaft an der Universität Kiel. Herausgegeben von Prof. Dr. Bernhard Harms. VII.) Jena 1912. VIII und 282 S.

Ein schweizerischer Ingenieur, der drei Jahre lang in seinem Berufe in Japan tätig war und eine gründliche national-ökonomische Bildung besitzt, widmet der Vergangenheit und Gegenwart der japanischen Industriearbeit eine ebenso eingehende wie einsichtsvolle Untersuchung. Die ersten beiden Kapitel geben eine historische Übersicht über den mittelalterlichen Handwerksbetrieb, die Anfänge des Kapitalismus und die in Konkurrenz mit dem Auslande bis jetzt durchgeführte Industrialisierung Japans mit Beziehung auf die Lage der Arbeiter. Dann folgt in drei Kapiteln eine Beschreibung der Arbeitsorganisation und Arbeitstechnik, wobei zugleich statistische Daten für die Entlöhnung der Arbeitnehmer gegeben werden. Am ausführlichsten ist, wie leicht erklärlich ist, die Besprechung der „Großindustrie" (S. 54—121). Darunter versteht der Verfasser außer Bergbau und Hüttenwesen die Textilindustrie, Maschinenindustrie, den Schiffsbau und die modernen Fabrikationsweisen von Zündhölzern, Glas, Zucker, Bier, Papier usw., durch die die euro-

päische Konkurrenz allmählich aus dem Lande gedrängt werden soll. Die ungünstigen und zum Teil menschenunwürdigen Bedingungen, unter denen die Arbeiter und Arbeiterinnen in diesen Betrieben fast durchgängig beschäftigt und entlohnt werden, treten auf Grundlage des sorgfältig verarbeiteten statistischen Materials erschreckend hervor. Sie machen es ganz erklärlich, warum die heimliche Flucht von der Arbeitsstätte und der Widerwillen der Japaner gegen die Maschinenarbeit so allgemein verbreitet sind. Zugleich bietet dieses Kapitel allerlei technologische und wirtschaftsgeschichtliche Informationen. Namentlich die Ausführungen über Bergbau und Hüttenwesen (S. 85—96) und über Metallverarbeitung, Maschinenindustrie und Schiffsbau (S. 96—109) sind sehr lehrreich. Der Verfasser sieht die Eisenindustrie als die Achillesferse der japanischen Wirtschaft an, sucht aber den Grund ihrer Rückständigkeit nicht in dem Mangel an einheimischen Eisenerzen, sondern in der Unzulänglichkeit der modernen japanischen Metallarbeiter und Ingenieure. Das vierte Kapital ist der Heimarbeit gewidmet, die in Japan über 10 Millionen Arbeiter beschäftigen soll, also viel zu weit verbreitet ist. Für sie war das statistische Material viel schwieriger zu beschaffen, so daß sich der Verfasser in seinem vierten Kapitel (S. 122—132) sehr kurz faßt. Ausführlicher wird im fünften Kapitel „die Arbeit im japanischen Kunstgewerbe" behandelt, obgleich der Wert der Gesamtproduktion auf diesem Gebiete 25 Millionen Yen schwerlich überschreitet und die Ausfuhr darin kaum 3% des Gesamtexportes ausmacht. Der Verfasser hat diesem Gegenstande eine besondere Studie gewidmet, die den Titel führt „Über Technik und Ökonomie des japanischen Kunstfleißes". Es ist eine Geschichte des japanischen Kunstgewerbes in nuce, die uns S. 133—162 geboten wird. Aus dem Überwiegen des dekorativen über das konstruktive Element, dem geringen Interesse für die plastische Form als natürlichem Ergebnis der Qualitäten des Stoffes leitet der Verfasser viele Schwierigkeiten beim Übergang zur fabrikmäßigen Herstellung von Gebrauchsartikeln her. Das mangelnde Verständnis für Statik hält er dagegen für keine ursprüngliche japanische Charaktereigenschaft, da ihm die alten Shintotempel in dieser Beziehung einwandsfrei erscheinen. Auf Grundlage dieser geschichtlichen und beschreibenden Übersicht der industriellen Betätigung des japanischen Volkes läßt der Verfasser in drei Kapiteln eine Untersuchung über den Wertfaktor der japanischen Arbeit in Konkurrenz mit der europäischen folgen. Er schätzt die Durchschnittsleistung des japanischen modernen Industriearbeiters auf weniger als die Hälfte oder sogar ein Drittel der Durchschnittsleistung der europäischen Arbeiter ein. Sie erscheint deshalb nach Verhältnis ihres Ertrages nicht gar zu schlecht bezahlt, aber bei den hohen Preisen der Lebensmittel und der künstlichen Verteuerung durch Steuern, Monopole und Zölle ist sie leider so gering, daß sich der japanische Lohnarbeiter dabei unmöglich bei Kräften erhalten kann. Die japanische Industrie treibt Raubbau an der Volkskraft und beschäftigt Frauen und Kinder in einem Umfange, wie er sonst nirgends auf der Welt vorkommt. Die Kurzsichtigkeit, mit der es die japanischen Fabrikanten dazu gebracht haben, daß das Erziehungs- und Lehrlingswesen immer schlechter wird, und daß die Versuche des Staates, wenigstens die Anfänge eines Arbeiterschutzes und einer Arbeiterwohlfahrtspflege einzuführen vereitelt worden sind, wird im 9. und 10. Kapitel ernst und ruhig auseinandergesetzt. In einem Schlußkapitel wird der psychologische Grund für die sozialen Rückstände in der japanischen Industrie aufgezeigt und ein Vorschlag zur Besserung gemacht. Nach dem Verfasser hatte die technische Entwicklung in Japan dahin geführt, daß dem Arbeiter seine Arbeit Selbstzweck war, während sie im Maschinenzeitalter, das keine Stimmungsarbeit duldet, nur Mittel zum Zweck sein kann. Die Überleitung zu der unentbehrlichen neuen Auffassung ist aber sehr schwierig; nach Ansicht des Verfassers kann sie nur gelingen, wenn zunächst der Ernährungszustand des japanischen Industriearbeiters verbessert, für eine gründliche Fachausbildung des Nachwuchses gesorgt und mit Hilfe des Patriotismus das Verantwortlichkeitsgefühl des Arbeiters und seine Pflicht zur Ausdauer bei eintöniger Arbeit stärker betont wird. Dazu muß der Staat durch ein besseres Schulsystem und eine vernünftige Fabrikgesetzgebung, ein großzügiges Unternehmertum aber durch Erhöhung der Löhne und bessere Behandlung der Arbeiter zusammenwirken. Weil beides noch fehlt, erklärt sich in Japan das schnelle Fortschreiten und der gefährliche Charakter der sozialisti-

schen Bewegung, die durch scharfe Unterdrückung nach dem jetzigen Rezept der Regierung nicht wieder zu beseitigen ist.

Der Verfasser begnügt sich nicht damit, seine eigene Auffassung darzulegen, sondern geht auf die Urteile aller ernst zu nehmenden Beobachter der wirtschaftsgeschichtlichen und kulturhistorischen Fragen ein, die auf sein Thema bezug haben. Er liefert uns daher die beste Behandlung des schwierigen Problems, das für Japan so folgenschwer sein kann und in Europa in den letzten Jahren ein immer steigendes Interesse gefunden hat.

Ludwig Rieß (Berlin).

SHŌSHŌ HAKKEI, Tōkyō, Privatdruck der Dōkōkwai.

Mit zu dem schönsten Besitz der reichen Sammlung des Viscount Akimoto in Tōkyō gehört das Album mit den „Shōshō Hakkei" genannten Landschaften, die den Stempel des Keishoki (Shōkei) tragen. Ob sie wirklich von diesem berühmten japanischen Meister, der in der zweiten Hälfte des 15. Jahrhunderts lebte, stammen, ist schwer zu kontrollieren. Authentische Landschaften von Keishoki sind ja äußerst rar. Wie dem auch sei, das Album des Viscount Akimoto muß zweifellos zu den eindrucksvollsten Schöpfungen der Ashikagazeit gerechnet werden. Die Dōkōkwai hat es in mustergültigen Lichtdrucken herausgegeben und auch in der äußeren Ausstattung dem Vorbilde angeglichen. Da es sich um monochrome Bilder handelt, so kommen die Reproduktionen dem Originale fast bis zur Ununterscheidbarkeit nahe. Es muß immer wieder betont werden, daß ein solches Reproduktionswerk weit mehr von den Wesen und den Schönheiten japanischer Malerei enthüllt, als schlechte moderne Fälschungen und Kopien. Jedem Japanreisenden sei dringend empfohlen, für sich selbst oder als Erinnerung für seine Angehörigen lieber Wiedergaben der wirklichen Meisterwerke des Landes zu kaufen, für relativ billiges Geld, als sich von Händlern wertloses Zeug zu hohen Preisen aufschwatzen zu lassen. Kein vernünftiger Mensch, der nach Italien reist, kommt heute auf den Gedanken, Originale mit nach Hause bringen zu wollen; jeder begnügt sich mit Photos. In Japan liegen die Dinge nicht viel anders als bei uns. Aber Wiedergaben japanischer Bilder haben den Vorzug, den Eindruck des Originales meist in viel adäquaterer Weise hervorzurufen, als es bei europäischen Gemälden möglich ist. Einer so entzückenden billigen Herausgabe eines Werkes in Albumform wie es diese Shōshō Hakkei sind, kann man in Europa nicht allzuvieles an die Seite stellen.

Shōshō Hakkei, das sind die 8 Landschaftsszenen aus der Umgebung der chinesischen Flüsse Hsiao und Hsiang. Es handelt sich nicht etwa um Naturstudien, sondern um stereotype Stimmungsbilder. In der späten T'angzeit (9.—10. Jahrh.) mag das Motiv entstanden sein, das nun hunderte Male in China und Japan behandelt wurde. Als man in Japan sich auf sich selbst zu besinnen begann, machte man aus der „Shōshō Hakkei" „Ōmi Hakkei". Man wählte die Szenen vom Biwasee in Omi in Japan. Aber sehr verändert hat sich das Motiv gegen früher nicht. In prachtvoller Prägnanz, unter Aufwendung winziger graphischer und szenischer Mittel ziehen panoramamäßig die zartesten Landschaften vorüber. Eine Figur, ein Boot, ein Vogelschwarm, ein Häuschen, ein Tempel unterstreichen die beabsichtigte Stimmung etwas schärfer. Eine wunderbare Tonigkeit liegt über jedem Blatt, die zartesten luftperspektivischen Wirkungen werden erzielt, ohne daß sich der Meister je von den Gesetzen wissenschaftlicher Perspektive hätte binden lassen. William Cohn.

ZEITSCHRIFTENSCHAU.

(Nur die in das Stoffgebiet der O. Z. fallenden Aufsätze werden zitiert. Um eine möglichst vollständige Übersicht über die Zeitschriftenliteratur zu ermöglichen, werden die Herren Autoren um Einsendung von Separatabzügen oder um Hinweise auf ihre Ostasien betreffenden Arbeiten gebeten.)

ARCHIV FÜR RELIGIONSWISSENSCHAFT (I/II 1914).

HANS HAAS, Religion der Japaner 1909/13. Literaturbericht.

DER CICERONE (Heft 4, 5, März 1914).

O. MÜNSTERBERG, Chinesische Kunst in Amerika. (25 Abb.)

DIE GEGENWART (Jan.).

MAX R. FUNKE, Wesen und Geschichte der japanischen Kunst (vgl. S. 130).

KUNST UND KÜNSTLER (XII 4).

CURT GLASER, Chinesische Skulpturen. Bemerkungen über die Ausstellung Perzyński.

DESGL. (XII 5).

CURT GLASER, Ein Museum ostasiatischer Kunst.
Bemerkungen über das Kölner Museum.

DIE KUNSTWELT (III 6).

F. BALTZER, Chinesische Architektur. (7 Abb.)

MITTEILUNGEN DES SEMINARS FÜR ORIENTALISCHE SPRACHEN AN D. KGL. FR.-W.-UNIVERSITÄT ZU BERLIN (XVI, Ostasiatische Studien).

CHING DAO WANG, Die Staatsidee des Konfuzius und ihre Beziehungen zur konstitutionellen Verfassung.
ANNA BERNHARDI, Chinesische Frauennamen.
W. LIMPRICHT, Im Garten von China. (20 Abb.)
Reise durch die in Tschekiang liegenden Bergzüge Tien mu schan und Tientai.
W. LIMPRICHT, Eine Durchwanderung der Wutaischanketten. (20 Abb.)
Besprechung von Münsterberg, Chinesische Kunstgeschichte. Band II. (Ernst Boerschmann.)
Im allgemeinen anerkennend.

ZEIT IM BILD (8. Jan.).

DR. BERGER, Chinesische Holzreliefs. (5 Abb.)
Stücke aus der Sammlung des Barons G. von Mehring. „Der Stil der Reliefs, nach dem man ihre Entstehungszeit bestimmen könnte, weist in eine ziemlich frühe Periode, ob aber in die Zeit des Kaisers Kang-hi im 17. Jahrh. oder noch in die Mingzeit soll nicht mit Sicherheit behauptet werden."

ENGLAND UND AMERIKA.

THE BURLINGTON MAGAZINE (January 1914).

ANANDA K. COOMARASWAMY, Hands and Feet in Indian Art. (14 fig., 1 pl.)
„.. even in moments of deepest passion, the faces of gods and men are not distorted, but retain an amazing serenity, while the movement of thought is seen in swift and direct movements of the limbs."

DESGL. (March).

R. L. HOBSON, Sung and Yüan Wares in a New York Exhibition. (1 pl.)
„All the principal types of Sung and Yüan wares, as at present understood, are represented in the New York exhibition, which, I should state, has been formed under the auspices of the Japan Society and housed in the Knoedler Galleries — all excepting the unobtainable Ju Chou ware."

THE JOURNAL OF THE R. A. S. (January 1914).

A. H. FRANCKE, Notes on Sir Aurel Stein's Collection of Tibetan Documents from Chinese Turkestan.

BARON A. v. STAËL-HOLSTEIN, Was there a Kusana Race?

„...Kuṣa (not Kuṣana) was the correct name of the warlike race that gave Kaniṣka to the Buddhist world."

Varendra (F. J. Monahan).

Vgl. Kl. Mitt.

The Brahmanic and Kshatriya tradition (A. Berriedale Keith).

Date of the Bharaut stupa sculptures (L. A. Waddell).

„The more trustworthy evidence thus, in the absence of dated inscriptions, points to the bulk of the Bharaut inscribed sculptures dating to the early Mauryan period of about Asoka's own time and so takes us back to General Cunningham's original estimate, that they "are certainly not later than B. C. 200", or, as we may put it more positively, that they belong to the third century B. C."

Sur l'aridité et la secheresse du Turkestan (E. Blochet).

Wie alte Quellen beweisen, regnete und schneite es in Turkestan häufig.

THE JOURNAL OF INDIAN ART AND INDUSTRY (Jan. 1914).

T. H. HENDLEY, Indian Museums (14 pl.).

History of Museums. The Eastern Museum — a House of Wonders. Migration of Curios. History of Museums. Publications of Museums. The Collections of Indian Princes. The Planning of a Museum in India and the Arrangement of its Contents. Indian Museums. Museums in Native States. London Museums.

THE MODERN REVIEW (Calcutta, January 1914).

SAMARENDRANATH GUPTA, The Classic Art of Ajanta. II. (3 fig.)

The Artists: "Art was then an offering, not an enjoyment; and the artists were not mere artisans but bhaktas — devotees who offered the best productions of their sadhana — constant devotion and practice — before the altar of their faith and belief, leaving their works unsigned, happy perhaps in the thought that their identity would be lost in their art, like devotees losing the identity of their self in the consecrated love and devotion of their Adored One." The Process used in the Paintings: "These facts will sugest that the paintings at Ajanta were more likely distemper paintings by nature than frescoes."

GAURANGA NATH BANDYOPADHYAY, History and Archaeology.

Allgemeine Bemerkungen, Bemerkungen über indische Archäologie und wie sie bisher von den Engländern betrieben wurde. „But yet the archaeology of India is at present an almost unworked field, and we may say with the eminent Indianist that India suffers today on the estimation of the world more through the world's ignorance of the achievement of the heroes of Indian history than through the absence or insignificance of such achievements."

DESGL. (Febr.).

S. GUPTA, The Classic Art of Ajanta III. (8 fig.)

Pose and Grace of Figures: "Those who are enthusiasts about the physical phase and the technical laws of the modern art of painting, those who hover in the materialised enclosure of perspective and anatomy only, will perhaps find it difficult to understand and appreciate these magnificent works of inspiration in which the spirit of suggestion and not mere representation was chiefly emphasised."

DESGL. (March).

ABANINDRANATH TAGORE, Indian Iconography (22 pl.).

Interessante Ausführungen des trefflichen indischen Malers über die in den Shastra festgelegten Proportionen und charakteristischen Vergleiche der menschlichen Körperteile mit Blumen, Blättern, Vögeln, Fischen, Muscheln. „Art is not for the justification of the Shilpa Shastra, but the Shastra is for the elucidation of Art." "What foolishness is it to imagine that a figure modelled after the Shastras, would gain us a passport, through the portals of art, into the realms beyond where art holds commerce with eternal joy."

BOSTON MUSEUM OF FINE ARTS BULLETIN (Dec. 1913).

Exhibition of Additions to the Ross-Collection. (D. W. R.).
Vgl. Kl. Mittl.

DESGL. (Febr. 1914).

An Introduction to the Special Exhibition of Japanese Art of the Ukiyo-é School. (J. E. L.) 6 fig.

TRANSACTIONS OF THE R. A. S. OF JAPAN (XLI 3).

D. C. GREENE, Osada's life of Takano Nagahide. Translated and edited with an introduction.

DESGL. (XLI 4).

W. L. SCHWARZ, The Great Shrine of Idzumo: some notes on Shinto, ancient and modern.

FRANKREICH.

BULLETIN DE LA COMMISSION ARCHÉOLOGIQUE DE L'INDOCHINE (1913, 1re Livraison).

Procès-verbaux.
M. C. CADIÈRE, Mémoire de Bénigne Vachet sur la Cochinchine.
Bénigne Vachet naquit à Dijon en 1614.

BULLETIN DE L'ÉCOLE FRANÇAISE D'EXTRÊME-ORIENT (XIII 3).

JEAN COMMAILLE, Notes sur la Décoration Cambodgienne. (49 pl.)

«Il est incontestable que les temples de l'ancien Cambodge présentent avec ceux de l'Inde méridionale, dans leur ossature et leurs ornements, quelques analogies, mais personne n'oserait affirmer une étroite filiation entre les productions artistiques de ces deux pays.» «On arrive ainsi à cette présomption que les architectes et les décorateurs d'Ankor ont voulu faire œuvre personelle en s'affranchissant de lois surannées et en modifiant d'une manière radicale l'enseignement qu'ils tenaient de leurs pays d'origine.» «...considéré dans son ensemble, le travail des décorateurs d'Ankor se tient dans un rang très honorable, et nous résumerons notre appréciation personelle par ces quelques mots: excellence de l'ornementation végétale, mais penurie de motifs; intensité de vie dans les bas-reliefs légendaires et juste observation du mouvement, mais mauvaise interprétation de l'académie humaine; médiocrité générale dans les sujets sculpturaux, sauf pour le Nāga, qui est la seule des inventions cambodgiennes que l'on ait à retenir comme figure-type d'une époque et d'un art.»

BULLETIN DE LA SOCIÉTÉ FRANCO-JAPONAISE DE PARIS (Oct.-Janv., XXXI—XXXII).

RAYMOND KOECHLIN, Kiyonaga, Buncho, Sharaku.

Torii IV Kiyonaga; Ippitsusai Buncho; Utagawa Toyoharu; Kitao Shighemása; Kitao Masanobu; Kitao Keisaï Masayoshi; Katsukawa Shuncho; Toshusai Sharaku.

MARQUIS DE TRESSAN, Documents Japonais relatifs à l'Histoire de l'Estampe.

I. Origines de l'estampe. II. Beni-e et Urushi-e. III. Les Origines de la gravure en couleurs.

LÉON FARAUT, Yeutchi Shuncho au Salon d'Automne.

TYGE MÖLLER, Chronique des Ventes.

GAZETTE DES BEAUX-ARTS (Avril).

V. GOLOUBEW, Li Long-mien. (9 fig.)

Was bisher in Europa meist als Arbeit des Meisters galt, wird als Kopie erkannt; auch die neuerdings von R. F. Martin publizierte Bildrolle, die eine Kopie von Li Long-mien nach Wu Tao-tse sein soll. Dagegen wird Martins Hinweis auf die Verwandtschaft einiger Teile dieser Bildrolle mit Zeichnungen Botticellis zur Divina Comedia für fruchtbar gehalten.

REVUE DE L'ART ANCIEN ET MODERNE (Mars).

RAPHAEL PETRUCCI, Kou K'ai-tche, peintre chinois du IVe siècle.

T'OUNG PAO (Oct. 1913).

W. W. ROCKHILL, Notes on the relations and trade of China with the eastern archipelago and the coasts of the Indian ocean during the fourteenth century.

DESGL. (Déc. 1913).

ED. CHAVANNES, Note sur de prétendus bas-reliefs de l'époque Han.
Vergl. Kl. Mitteil.

JAPAN.

BIJUTSU SHUEI (22, November 1913).

Chinesische Süd-Schule.

LIU CHIH 陸治 (Ming), Landschaft. Sg. Hara, Yokohama.
T'ANG YIN, Landschaft. Sg. Nakane, Tōkyō.
WÊN CHIA 文嘉 (Ende Ming), Landschaft. Dies. Sg.
YEH TAO-PÊN 葉道本 (Ming), die 9 Weisen vom Shang-Berge. Sg. K. Takahashi, Tōkyō.
PA-TA-SHAN-JÊN, Landschaft. Sg. Hata, Ōsaka.
WANG TO 王鐸 (Ende Ming bis Anfang Mandschu), Landschaft. Sg. Kuwana, Kyōto
MEI CH'ING 梅清 (Mandschu), Landschaft. Dies. Sg.
CH'A SHIH-PIAO, Landschaft. Sg. K. Wada, Tōkyō.
WANG SHIH-KU 王石谷 (Anfang Mandschu), Landschaft. Sg. M. Okazaki, Tōkyō.
LO MU 羅牧, Landschaft. Sg. T. Nishimatsu, Kōbe.

THE KOKKA (No. 282).

WALL-PAINTINGS IN JAPANESE DWELLINGS.
UNBEK. MEISTER DES 14. JAHRH., Szenen aus dem Leben von Hōnen Shōnin. Samml. Graf Tokugawa, Tōkyō.
KANŌ TANNYU, Szenen aus dem Landleben. Samml. Marquis Tokugawa, Tōkyō.
YAMAGUCHI SŌKEN (1759—1818), Die schöne Ch'u Lien-hsiang.
SUN CHÜN-TSE zugeschrieben, Landschaft. Samml. Graf Tokugawa, Tōkyō.
WATANABE SHIKŌ, Strom. Samml. Higuchi, Ōsaka.
Die östliche Pagode des Taimadera.

DESGL. (No. 283).

THE SOGA SCHOOL OF PAINTING.
IWASA SHŌI, Isemonogatari. Samml. Nabekura, Tōkyō.
SHIH YUI 石鋭, Ning Ch'i auf einer Kuh, I K'uan pflügend. Samml. Marquis Tokugawa.
TSUBAKI CHINZAN, Hahnenkamm und Insekten. Samml. Yoshida, Tōkyō.
MARUYAMA ŌKYO, Drachen. Kwanchi-in, Tōkyō.
CHÊNG MAO-YAO, Landschaft. Samml. Nishikawa, Kōbe.
ELFKÖPFIGE KWANNON, Yakushiji, Yamato.
SOGA SHŌHAKU, Chang Liang. Samml. Takamine, Tōkyō.

KŌKOGAKU ZASSHI (IV 4, Dezember 1913.)

H. SAKURAI, Grundideen für das Studium der Kostümgeschichte. II.

DESGL. (IV 5, Januar 1914).

A. GŌTO, Über die altertümlichen Charaktere auf Schildkrötenschalen und Tierknochen aus Gräbern in Honan.

DESGL. (IV 6, Februar 1914).

GOTŌ, Charaktere auf Schildkrötenschalen und Tierknochen II.

DESGL. (IV 7, März 1914).

GOTŌ, Charaktere auf Schildkrötenschalen und Tierknochen. III.
T. IWAI, Inschriften auf Monumenten in Kyōto. IX.

KOTTO ZASSHI (66, Dezember 1913).

K. MAËDA, Kritik der Takumameister.
W. UMEZAWA, Die Nan-pin- und Nan-t'ien-Schule.

DESGL. (67, Januar 1914).

S. ŌMURA, Der Vogelfederschirm des Shōsōin. W. UMEZAWA, Die Nan-p'in- und Nant'ien-Schule. II.

DESGL. (69, März 1914).

K. SAWAMURA, Wandgemälde.
H. TAKENOUCHI, Netsuke II.
S. HATA, Chinesischer Gemäldehandel und die Sg. Tuan Fang.

NIHON BIJUTSU (178, Dezember 1913).

Y. KUWABARA, Kennerschaft von Schwertzieraten. VII.

BÜCHERSCHAU.

(Alle Büchersendungen direkt oder durch Vermittlung des Verlages Oesterheld & Co., Berlin W 15 an Dr. William Cohn, Berlin-Halensee, Kurfürstendamm 97/98.)

OSTASIEN.

KUNST.

E. FENELLOSA, L'Art en Chine et au Japon Adaption par Gaston Migeon. Paris 1913. 154 p.

VERSCHIEDENES.

W. BARTHOLD, Die geographischen und historischen Forschungen des Orients mit besonderer Berücksichtigung der russischen Arbeiten. Aus dem Russischen übersetzt von E. Bamberg-Figulla. Mit einem Geleitwort von Martin Hartmann. Leipzig 1913. 8°. XIV und 225 pp. Quellen und Forschungen zur Erd- und Kulturkunde, herausg. von R. Stübe, Band VIII.

MÉMOIRES CONCERNANT L'ASIE ORIENTALE (Inde, Asie Centrale, Extrême-Orient), publiés par l'Académie des Inscriptions et Belles-Lettres sous la Direction de M. M. Senart, Barth, Chavannes, Cordier. Tome premier. Leroux, Paris 1913. 4°. 138 pp. 63 pl. Pr. fr. 25.

INDIEN, INDOCHINA, MALAISIEN.

KUNST.

ANANDA K. COOMARASWAMY, The Arts and Crafts of India and Ceylon. Containing 225 Illustrations. T. N. Foulis, London and Edinburgh 1913. 8°. XXII and 252 pp. Price 6 s.

H. DUFOUR ET C. CARPEAUX, Ruines d'Angkor: Le Bayon d'Angkor Thom. Leroux, Paris 1914. Textband und Atlas von 251 Tafeln. 4°. Preis 100 fr.

G. SANDERSON, Types of modern Indian buildings at Delhi, Agra, Allahabad, Lucknow, Ajmer, Bhopal, Bikanir, Gwallior, Jaipur, Jodhpur and Udaipur. 93 pl. Allahabad 1913. 4°.

C. M. VILLIERS STUART, Gardens of the Great Mughals, with 40 full page Illustrations. Adam and Charles Black, London 1913. 8°. Pr. 12 s. 6 d.

R. B. WHITEHEAD, Catalogue of Coins in the Panjab Museum, Lahore. Vol. I.: Indo-Greek Coins. Vol. II: Coins of the Mughul Emperors. Clarendon Press, Oxford 1914. XII und 218 S., 20 Tafeln bzw. CXV und 441 S., 21 Tafeln. Geb. 20 s. und 50 s.

RELIGION UND PHILOSOPHIE.

ARTHUR AND ELLEN AVALON, Hymns to the Goddess. Translated from the Sanskrit. Luzac & Co., London 1913. 8°. IX and 178 pp.

J. N. FARQUHAR, The Crown of Hinduism. Oxford University Press 1913. 8°. 469 pp.

A. ROUSSEL, Idées réligieuses et sociales de l'Inde ancienne d'après les légendes du Mahâbhârata (Sabhâ-Parva). Louvain 1914. 8°.

J. S. SPEYER, Die indische Theosophie. Aus den Quellen dargestellt. H. Haessel, Leipzig 1913. 8°. 366 S. Preis br. M. 6, geb. M. 7,50.

TANTRIC TEXTS, Edited by Arthur Avalon. Vol. I. Tantrābhidhāna with Vija-Nighantu and Mudrā-Nighantu. Edited by Tārānātha Vidyāratna. Luzac & Co., London 1913. 8°.

TANTRIC TEXTS, Edited by Arthur Avalon. Vol. II. Shatchakra Nirūpana and Pādukāpanchaka. Edited by Tārānātha Vidyāratna. Luzac & Co., London 1913. 8°.

SPRACHE UND LITERATUR.

V. SH. APTE, The practical Sanskrit-English Dictionary. Containing appendices on Sanskrit prosody and important literary and geographical names in the ancient history of India. 2. ed., revised and enlarged. Bombay 1912. 8°.

A. HILLEBRANDT, Lieder des Ṛgveda. Übersetzt. Vandenhoeck & Ruprecht, Göttingen 1913. Quellen der Religionsgeschichte Band V.

VERSCHIEDENES.

J. D. ANDERSON, The Peoples of India. University Press, Cambridge 1913. 16°. X and 118 pp., 2 maps. The Cambridge Manuals of Science and Literature.

ADHÉMARD LECLÈRE, Histoire du Cambodge, depuis le 1er siècle de notre ère. Paul Geuthner, Paris 1914. 8°. XII et 547 pp.
A. H. FOX STRANGWAYS, The Music of Hindostan. Clarendon Press, Oxford19 14. 8°. XII and 364 pp. Illustrations.

CHINA, TURKESTAN, TIBET.

KUNST.

ERNST BOERSCHMANN, Die Baukunst und religiöse Kultur der Chinesen. Band II. Gedächtnistempel. Mit 212 Bildern im Text und 36 Tafeln. Georg Reimer, Berlin 1914. 4°. XXI und 288 S. Preis br. M. 36, geb. M. 42.
EDOUARD CHAVANNES, Mission Archéologique dans la Chine Septentrionale. Tome I Première Partie. La Sculpture à l'Époque des Han. Ouvrage publié sous les auspices du Ministère de l'Instruction publique et de l'Académie des Inscriptions et Belles-Lettres. Vol. XIII. Publications de l'école française d'extrême Orient. Ernest Leroux, Paris 1913. 8°. 288 p. pl. 489—543.
F. R. MARTIN, Zeichnungen nach Wu Tao-Tze aus der Götter- und Sagenwelt. Gr. Quer-Folio. Bruckmann, München 1913. Titelbild und 50 Tafeln. V und 12 S. Preis M. 250.

RELIGION UND PHILOSOPHIE.

DAISETZ TEITARO SUZUKI, A Brief History of Early Chinese Philosophy. Probsthain & Co., London 1914. 188 pp. Pr. 5 s.

SPRACHE UND LITERATUR.

MAURICE COURANT, La Langue chinoise parlée. Grammaire du Kwan-Hwa septentrional. Leroux, Paris; Rey, Lyon 1913. 8°. XVII et 384 S.

VERSCHIEDENES.

D. CARRUTHERS. Unknown Mongolia. A Record of Travel and Exploration in North-West Mongolia and Dsungaria. London 1913 2 vols. With illustr. 8°. 688 pp. Pr. £ 1 8 s.
F. H. CHALFANT, Ancient Chinese coinage. Reprint. London 1913. 4°.
E. STANFORD, Atlas of the Chinese Empire. Prepared for the China Inland Mission. With 22 maps. 4°. London 1913.

JAPAN UND KOREA.

KUNST.

CHANOYU KAMA ZUROKU 茶の湯釜圖錄 (Bilder von eisernen Kesseln für das Chanoyu). Herausgegeben von der Gießergesellschaft. 30 Tafeln Folio. Tōkyō, Shūseidō 1914. Preis 2,30 Yen.

VERSCHIEDENES.

KUROITA, Kokushi no Kenkyū 國史の研究 (Studium der japanischen Geschichte). 2. Auflage, 1. Teil. 336 S. Tōkyō, Bunkwaidō 1913. Preis 1,30 Yen.
MARQUIS DE LA MAZELIÈRE, Le Japon. Histoire et Civilisation. Vol. 6. Le Japon Moderne. La Transformation du Japon. Avec 8 illustrations et 1 carte. Librairie Plon, Paris 1913. 16°.
F. S. G. PIGGOTT, The Elements of Sosho. 1914. 8°. 378 pp.

KATALOGE.

BÜCHER.

J. GAMBER, Paris VIe, 7 Rue Danton. L'Orient. Catalogue 77. Darunter Chine, Japon, Corée, Indo-Chine, Siam, Laos, Indes, Thibet. 3470 Numéros.
PAUL GEUTHNER, Paris VIe, 13 Rue Jacob. India. Catalogue 58. 1914. Part the Second. No. 1772—3566.
DESGL. Ephémérides Bibliographiques XXXVIII, darunter Asie Centrale, Extrême-Orient, Inde Ancienne et Moderne. No. 3580 — 3597; 3856—3988; 3988—4010.
DESGL. Ephémérides Bibliographiques, XXXIX, darunter Asie Centrale, Extrême-Orient, Inde Ancienne et Moderne. No. 4580 — 4610; 4771—4885; 4950—4975.
OTTO HARRASSOWITZ, Leipzig. Bericht über Neuerwerbungen. Neue Serie Nr. 13. Januar 1914. Darunter III. Orientalische Publikationen. No. 2896—3069.
LIST & FRANKE, Leipzig, Talstr. 2. Antiquariats-Katalog Nr. 440. Orientalia. 2403 Nummern.
LUZACS Oriental List and Book Review.

London, 46 Great Russell Street. Nos. 11 to 12. Nov.-Dez. 1913.

MORICE'S ORIENTAL CATALOGUE No. 21, 1914. London W. C., 9 Cecil Court, Charing Cross Road. British India and the Near East, China, Japan, The Far East. 1251 Numbers.

J.-B. MULOT, Paris, 71 Rue Saint-Jacques. No. 62. Orientalia. Extrême-Orient. 886 Numéros.

PAUL RITTI, Paris, 76 Avenue du Maine. Bulletin mensuel. 40 Numéros.

VERSTEIGERUNGEN.

CERAMIQUE CHINOISE, Emaux de Canton, émaux cloisonnés etc. 480 Numéros. 29—30 Dec. Paris, Portier.

JAPANESE INRO, LACQUER, SCREENS, SWORDS, ETC. CHINESE CARPETS, PORCELAIN etc. 306 lots. 26th Jan. London, Glendining.

JAPANESE COLOUR PRINTS, BOOKS, KAKEMONO, CHINESE DRAWINGS. 292 lots. 29th—30th Jan. London, Sotheby.

ANTIQUE CHINESE PORCELAIN AND PICTURES. 1457 lots. Febr. 24th—26th. London, Eastwood & Holt.

CHINA-SAMMLUNG, ALTE JAPANISCHE und Ostasiatische Kunstgegenstände u. a. II. Teil der Kollektion des Herrn Guido Wittsack 765 Nummern (8 Tafeln). 26.—27. Febr. Frankfurt a. M. Rudolf Bangel.

CHINESE PORCELAIN, Snuff Bottles, Enamels etc. Japanese Netsuke, Swords etc. 236 lots. London, Glendining.

OBJETS D'ART D'EXTREME-ORIENT, Ceramique, Laque et Bois sculptés etc. 161 Numéros. 5 Mars. Paris, Portier.

OLD CHINESE CARPETS AND RUGS, 88 lots (7 pl.). 13th of March., London, Sotheby.

COLLECTION DE MONSIEUR STEIN, ESTAMPES JAPONAISES, SURIMONO etc. 16 et 17 Mars. 516 Numéros. Paris, Portier.

THE COLLECTION OF JAPANESE COLOUR PRINTS, DRAWINGS AND CURIOS, FORMED BY THE LATE ALFRED EAST. 495 lots. 17th of March. London, Sotheby.

COLLECTION CERF, CERAMIQUE, BRONZES, BOIS SCULPTES etc. 375 Numéros. 23 Mars. Paris, Portier.

ANTIQUE CHINESE PORCELAIN etc. 815 lots. March 25th and 26th. London, Eastwood & Holt.

CERAMIQUE, BRONZE, EMAUX, PEINTURES CHINOISES etc. 260 Numéros. 28 Mars. Paris, Portier.

BLUE AND WHITE CHINESE PORCELAIN, JAPANESE LACQUER, CHINESE CARPETS AND RUGS. 540 lots. (5 pl.). Mar. 31, 31. London, Glendining.

JAPANISCHE FARBENHOLZSCHNITTE UND HANDMALEREIEN aus dem Besitze eines norddeutschen Sammlers. 348 Nummern. 4. April. Berlin, Max Perl.

EUROPÄISCHE UND EXOTISCHE WAFFEN aus Berliner und anderem Besitz. 653 Nummern. 5 Tafeln. 5., 6. April. Berlin, Rudolf Lepke.

ANTIQUITÄTEN, GEMÄLDE, Nachlässe und Sammlungen: † Konsul Jacoby, Lübeck, Dr. Falcione Nandor, Ungarn u. a. 640 Nummern (12 Tafeln). 21., 22. April. Lübecker Kunst-Auktions-Haus, Cornelius C. M. Michaelson.

MUSEEN UND AUSSTELLUNGEN.

THE METROPOLITAN MUSEUM OF ART. SPECIAL EXHIBITION OF CHINESE PAINTINGS from the Collection of the Museum. Catalogue by John C. Ferguson. New York 1914. XV + 72 pp., 15 plates.

CHINESISCHE GEMÄLDE AUS DER SAMMLUNG DER FRAU OLGA-JULIA WEGENER, Berlin. Galerie A. Flechtheim, Düsseldorf, vom 7. März bis Mitte April 1914. 35 S.

UTSTALLNING AF KINESISK KONST OCH KONSHANDTVERK i STOCKHOLM 1914. VI + 97 S., 525 No., 20 Tafeln.

VERSCHIEDENES.

ERNST ARNOLD, Dresden, Schloßstr. Preisverzeichnis japanischer Original-Farbenholzschnitte. 72 Nummern.

JOHNSTON & HOFFMANN, Photographers, Calcutta, 22 Chowringhee Road, Catalogue of Views of India. 66 pp.

RICHARD HOLSTEIN, Berlin W 9, Königgrätzerstr. 2. Altchinesische Bronzen, Töpfereien, Porzellane und Bilder. Sammlung F. Knuth, Tsinanfu.

PALAZZO VENDRAMIN-CALERGI (Venedig), Katalog zur Liquidation der Sammlung weiland Sr. Königl. Hoheit des Prinzen Heinrich von Bourbon, Grafen von Bardi. Freihändiger Verkauf. 16 S. Text, 19 Tafeln.

VERSTEIGERUNGSBERICHTE.

(Für die Beschreibungen und Bestimmungen sind allein die Kataloge verantwortlich.)

ENGLAND. (Preise in englischen Pfund.)

JAPANESE COLOUR PRINTS, BOOKS AND KAKEMONO. Jan. 29, 30. (Sotheby, London).

COLOUR PRINTS (147 lots): 21. HARUNOBU, Viewing the Moon. 12. 10. — 23. Kinuta no Tamagawa. 10. 5. — 20. HARUSHIGE, Niken Cha-ya no Hana. 20. 10. — KAKEMONO: 181. HOKUSAI, Ame-no Uzume no Mikoto and Saruta-hiko. 5. 2. 6. — 204. YEISHIN School, A Mandara of Amida with Seishi etc. 16th Cent. 24. — TOTAL: 397.

CHINESE PORCELAIN, SNUFF BOTTLES, ENAMELS, EMBROIDERIES etc. Febr. 23. (Glendining, London).

91. Rhinoceros horn cup. 6. — 98. Beaten copper, gilt figure of a Tara with jewelled necklace, Southern Tibetan work. 4. 5. — 124. Large bronce urn, the details inlaid silver. 6. 15. — 128. Lacquer story-teller's desk. 8. 5. — 153. Flambé vase. 10. 10. — 159. Blue and white rouleau vase. 6. 15. — 180. Imperial Yellow silk dress. 9. —

OLD CHINESE CARPETS AND RUGS. March 13. (Sotheby London).

14. A carpet, with a shaded yellow and pink field (7 ft. 7 by 5 ft. 6). 30. — 23. A carpet with a warm apricot field (8 ft. 4 by 7 ft. 5½). 45. (Ill.) — 47. A rug, shaped as a tiger's skin (9 ft. 7 by 3 ft.). 29. (Ill.) — 49. A carpet, with a chrome field (10 ft. 6 by 6 ft.). 28. — 51. A carpet, with a pale yellowish field (14 ft. 7 by 6 ft. 9). 69. — 52. A carpet, with a persimmon red field (8 ft. by 5 ft. 4). 33. (Ill.) — 56. A carpet, with a warm apricot field (8 ft. 10 by 6 ft.). 36. (Ill.) — 61. A thick carpet, the field in a warm ripening apricot tint (11 ft. 5 by 7 ft. 10). 90. — 71. A carpet, with a pale apricot field (10 ft. 2 by 6 ft. 2). 49. — 81. A carpet, with a warm apricot field (8 ft. 2 by 5 ft. 5). 42. —
TOTAL 1300. 14. 0.

JAPANESE COLOUR PRINTS, DRAWINGS AND CURIOS, Coll. Sir Alfred East. March 17. 18. 19. (Sotheby, London).

5. KIYOSHIGE (Torii), Hashirakake. 7. 5. — 40. UTAMARO, A princess going to Archery Practice. 5. 5. — 68. TOYOKUNI, Spring Blossoms. 5. — 81. KUNISADA, Chiushingura, Act VIII. Triptych. 3. 3. — 78. HOKUSAI, Riuto Shoto, "The Pine Wave at Riuto. 3. 3. — 95. Ejiri. 3. 12. — 102. Gaifu Kaisei, "Breeze, Fine Weather". 15. 10. — 103. Yama shita Haku-u, "White Mountain under Rain". 11. 10. — 108. Totomi Sanchu. 5. 10. — 121. Sochu Shichi-ri-gahama. 9. 10. — 165. Snow on the Sumida River. 7. — 167. Kwa Cho. 7. — 218. HIROSHIGE, Naniwa Meisho Zue. 3. 5. — 225. Totsuka. 3. 3. — 283. Kanaya. 3. 12.-6. — 332. KUNISADA, Two Female Musicians. 5. 5. —
TOTAL: 937. 9. 6.

FRANKREICH. (Preise in Francs).

CÉRAMIQUE, LAQUE, BOIS SCULPTÉS, BRONZES, JADES etc. 5 Mars (Portier, Paris).

11. Cabinet en ancien laque rouge de Pekin. 462. — 31. Vase à vin (Bronze), en forme d'un rhinocéros. 475. — 41. Brûle-parfum (Cloisonné). 640. — 48. Coupe couverte en jade blanc (22 cm). 1730. — 49. Coupe circulaire en jade blanc (23 cm). 940. — 50. Coupe circulaire en jade vert (26 cm). 1370. — 51. Deux boîtes en jade blanc (12 cm). 1260. — 95. Bracelet thibetain en or. 445. — 96. Bracelet thibetain en or 330. — 125. Deux cornes de rhinocéros (60 cm). 781. — 132. Tsche Kong t'ou (album de peintures, XVIIIe). 341. — 133/4. Cheng ti Ming wang t'ou (album de peintures). 1880.
TOTAL: 31000.

ESTAMPES JAPONAISES, SURIMONO, LIVRES etc. 16. 17. Mars (Portier, Paris).

1. KIYONOBU, Hosoye, Couple se promenant. 220. — 11. MASANOBU, Deux jeunes filles, Hosoye, Urushiye. 220. — 66. KIYONAGA, des jeunes gens, Oban. 792. — 65. Un jeune homme, plusieurs geishas, Diptyche, Oban. 452. — 69. Deux jeunes femmes et une fillette, Oban. 264. — 94. IPPITSUSAI, Acteur en femme, Hosoye. 242. — 121. UTAMARO, Portrait en buste d'une jeune femme, Oban. 220. — 128. „Sortie nocturne", Oban. 218. — 172. SHUNMAN, Jeunes femmes, Oban Tateye. 330. — 225. Des jeunes femmes, Triptyche Oban. 219. —
TOTAL: 19200.

CÉRAMIQUE, BRONZES, BOIS SCULPTÉS, MASQUES, ESTAMPES etc. 23 Mars (Portier, Paris).

1. Groupe en céramique et pierre de lard (30 cm). 792. — 112. Deux lanternes en emaux cloisonnés (45 cm). 615. — 194. Kobako. 225. — 195. Bon. 330. — 216. Sabre de médecin, en bois naturel. 220. — 307. Distractions de femmes, Triptyche, Signée Yeishi. 220. — 311. Une jeune princesse, Triptyche, Signée Yeishi. 220. — 338. Une jeune courtisane, Signée Chobunsai, Kakemonoye. 286. — 339. Grand meuble cabinet en bois dur sculpté. 462. — 340. Meuble en bois laqué noir. 610. — 342. Pendule en bois laqué noir. 1052. — 343. Encadrement de porte en bois sculpté. 264.
TOTAL: 19800.

JAPAN. (Preise in Yen = 2,50 francs.)

SAMMLUNGEN DES GRAFEN ŌTANI. 3. Serie, Kyōto, 7. November 1913. Ergänzung zu O. Z. II, 503.

TETSUZAN. Affen, Triptychon. 7830. — KEIBUN, Hirsch und Päonien, Diptychon. 5000. — DERS., Yoshimura KŌKEI 孝敬, Nakaijma RAISHŌ 來章, Ansichten von Kyōto, 2 Makimono. 7500. — Dreifüßiges Kōro, Seladon, mit Päonien. 7091. — Tebako, Goldlack, Kikyō und Karakusa. 5020. — Ryōshibako, Gyōbu-Hirame, Yoshinoyama. 15 000. — Bundai-Suzuri, Goldlack, Tanzaku. 6390. — Räuchergarnitur, Goldlack, Chrysanthemum in Wellen. 5360. —

SAMMLUNG TAKAHASHI SUTEROKU. Tokyo, 3. November.

NARA HŌGEN, Landschaft. 1558. — „TSUNETAKA", 11 gesichtige Kwannon mit 28 Begleitern. 1000. — „KOSE ARIYUKI", Aizen. 611. — Monju. 600. — „TOSA NAGAAKI", Kwannondō Engi. 578.

SAMMLUNG KOSHIZAWA, Kanazawa, 13. Februar 1914.

IKKYŪ, Kalligraphie. 8600. (zurückgekauft). — SHŌKWADŌ, Pferde. 1700. — DERS., Kalligraphie. 689. — DERS., Bambus. 1000. — Kōgō, Quittenform, Gosu. 10 000. — Wassergefäß, roter Dekor, Wanli. 6800. — NINSEI, Kōgō. 4100. — Chawan, Annam. 569. — Chawan, Unkaku. 2576. — Chawan, Hakeme. 591. — ICHINYŪ, Chawan. 1519. — Chawan, Totoya. 1050. — Chaire, Iga. 3359. — Chaire, Bizen. 3300. — Schüssel, Imbe. 1100. — Kōgō, Lack mit Perlmutter. 1350. — SHUNSHŌ, Kuchenkasten, Goldlack, Dekor Katawaguruma. 960.
Gesamterlös über 100 000.

SAMMLUNG TAKAJIMA. NAGOYA, 20. Februar 1914.

TSUNENOBU, Jurō, Kranich, Bambus, Kiefer. Triptychon 1600. — TOYOHIKO, Pflaume und Bambus, Diptychon. 2580. — — ŌKYO, Porträt des Ikkyū, Vögel, Triptychon. 3200. — BAIITSU, Diptychon. 1008. — DERS., Arashiyama, Takao. 2 Byōbū. 7100. — Bemaltes Bronze-Kōro. 2235. — Tisch, Schwarzlack, Perlmutter. 2890. — Schüssel, Gosu, Chrysanthemum in Rot. 1808. — Wassergefäß, Seladon. 1880. — SHŌZUI, Mukozuke. 1668. — Desgl. 4390. — DERS., fünfeckiges Chawan, signiert. 18 000. — Schüssel, Gohon Hakeme. 1000. — Chawan, Aoido. 2800. — Mizusashi, Imbeart. 1020. — Schüssel, Kobizen. 3710. — Hanaike, Seladon (Kinuta-Seiji). 3588.
Gesamterlös 163 500.

KLEINE MITTEILUNGEN.

VORTRÄGE UND VEREINE.

Ein INTERNATIONALER KONGRESS FÜR ETHNOLOGIE UND VÖLKERKUNDE findet vom 1.—5. Juni in NEUCHATEL (Schweiz) statt. —

BAURAT E. BOERSCHMANN hielt im Januar in der „Freien Vereinigung ostpreußischer Künstler und Kunstfreunde zu Berlin" einen Vortrag über „CHINESISCHE GRABTEMPEL" —.

Geheimrat Dr. JESSEN sprach im Januar im Verein für deutsches Kunstgewerbe über „EINDRÜCKE EINER STUDIENREISE NACH NORDAMERIKA UND OSTASIEN". —

In der Märzsitzung der BERLINER ANTHROPOLOGISCHEN GESELLSCHAFT sprach PROF. ADOLF FISCHER über das unter seiner Leitung stehende Museum für ostasiatische Kunst der Stadt Köln. —

Im VEREIN FÜR VÖLKERKUNDE IN LEIPZIG hielt DR. E. ERKES, Assistent am Völkerkunde-Museum, einen Vortrag über „Peking im Wandel der Zeiten" und OTTO BURCHARD über „Anfänge und Entwicklung der chinesischen Keramik". —

In der JAPAN SOCIETY, LONDON, finden oder fanden in der ersten Hälfte des Jahres folgende VORTRÄGE über japanische Kunst statt: am 1. April YONE NOGUCHI über „Yoshitoshi, the last Master of the Ukiyoye School", am 13. Mai Dr. A. BREUER „About Chinese Influence on Lacquer in Japan". —

Im MUSEUM OF FINE ARTS ZU BOSTON wurden im Februar und März folgende VORTRÄGE über ostasiatische Themen gehalten: am 5. Februar Prof. E. S. MORSE über „Industrial Arts in Japan", am 12. Februar Prof. MASAHARU ANESAKI über „Buddhist Cosmotheism and Symbolism in its Arts and Rituals", am 19. Februar derselbe über „Buddhist Individualism and the Transition of its Art to Secular Art", am 26. Februar Prof. MORSE über „Japanese Pottery". —

An der UNIVERSITÄT GÖTTINGEN hält in diesem Sommersemester der Privatdozent DR. OTTO FISCHER eine Vorlesung und Übungen über die Kunst Ostasiens ab. —

IM KUNSTHISTORISCHEN SEMINAR DER WIENER UNIVERSITÄT ist für das Sommersemester 1914 ein SEMINAR ÜBER CHINESISCHE KUNST des ersten Jahrtausends n. Chr. (mit Exkursionen) angesetzt. —

Im Januarheft der R. A. S. berichtet F. J. Monahan über die „VARENDRA ANUSANDHĀNA SAMITI" (Gesellschaft zur Erforschung von Varendra), die im Jahre 1910 zum Zwecke der Erforschung von Varendra, d. i. die Gegend, die man heute „Barind" nennt, gegründet wurde. Das Barind ist archäologisch hochinteressant. Es enthält die Ruinen und Überreste von vielen Städten, Festungen, Tempeln und Palästen. Die Pāladynastie, die drei Jahrhunderte hindurch in Bengal und Bihar herrschte, war in Varendra zu Hause. Seit ihrem Bestehen hat die Gesellschaft in dem Gebäude der Rājshāhi Public Library zu Calcutta eine Sammlung von mittelalterlicher Skulpturen und alten Sanskrit-Manuskripten angelegt. Außerdem gibt sie eine Serie von in Bengali verfaßten Monographien zur Geschichte, Kunst und Literatur von Bengalen heraus. Es sei erwähnt, daß nach Angaben von Tārānath in Varendra zwei große Bildhauer und Maler, Dhiman und Vitapal, lebten. —

AUSSTELLUNGEN, MUSEEN, SAMMLUNGEN UND KUNSTDENKMÄLER.

Im PAVILLON DE MARSAN DES LOUVRE ZU PARIS fand die sechste Ausstellung JAPANISCHER FARBENHOLZSCHNITTE statt. Es wurden diesmal Werke der UTAGAWA-SCHULE, vor allem von Hiroshige und Toyokuni, gezeigt. —

Im Museum of Fine Arts zu Boston fand eine Ausstellung der NEUERWERBUNGEN DER SAMMLUNG DENMAN W. ROSS statt. Dem Bulletin zufolge sind die Hauptstücke eine chinesische Kwanyin aus Stein (vgl. O. Z II, S. 328 und 504) und eine reliefierte Steinplatte aus der Hanzeit. Von indischen Skulp-

turen war ein Stück aus der Gegend von Buddha Gaya, je eins aus Java und Cambodja zu sehen. Unter den Bildern erscheint als wichtigste Neuerwerbung eine Monju-Darstellung aus der Kamakurazeit. Ein chinesisches, sehr schlecht erhaltenes Bild wird der T'angzeit zugeschrieben, eins der Sungzeit. Die späteren Perioden sind reicher vertreten. Daneben gab es persische und indische Miniaturen, chinesische Töpfereien und asiatische Gewebe aller Art zu sehen. —

Im MUSEUM OF FINE ARTS ZU BOSTON wurde am 24. Januar eine AUSSTELLUNG von WERKEN der UKIYOYESCHULE eröffnet, die bis zum 23. Februar währte. —

Im HERZOGLICHEN MUSEUM ZU ALTENBURG fand eine AUSSTELLUNG JAPANISCHER FARBENHOLZSCHNITTE aus Privatbesitz statt. —

Eine Ausstellung von 40 Werken chinesischer und japanischer Malerei aus der SAMMLUNG PROFESSOR DR. FUCHS war im Januar in den Räumen des Tübinger Kunst- und Altertumsvereins (Kunstsalon Kloeres) zu sehen. —

In der GALERIE FLECHTHEIMER in Düsseldorf fand im März und April eine Ausstellung von 81 CHINESISCHEN GEMÄLDEN aus dem Besitz der Frau OLGA JULIA WEGENER statt. —

Der Deutsche W. JESSEL in Shanghai wird seine SAMMLUNG CHINESISCHER GEMÄLDE der im Mai zu eröffnenden AUSSTELLUNG GRAPHISCHER KÜNSTE IN LEIPZIG leihweise überlassen; die Sammlung soll in einem besonderen Raum der Hauptausstellung angeschlossen werden. Sie umfaßt etwa 50 Gemälde. Die Sammlung wird vor ihrer Versendung nach Leipzig noch einige Zeit in Shanghai öffentlich ausgestellt. —

Das chinesische Unterrichtsministerium plant die ERRICHTUNG EINES NATIONALMUSEUMS IN PEKING. Vor kurzem wurden die Kunstschätze des kaiserlichen Palastes zu Jehol nach Peking transportiert, um später in dem neuen Museum aufgestellt zu werden. Von dem Umfang und der Qualität der Werke wird Fabelhaftes berichtet. Die Schätze des Mukdener Palastes, über die in dieser Nummer E. A. Voretzsch berichtet, sollen folgen. —

Das INDIAN MUSEUM ZU CALCUTTA beging im Januar seine Centenarfeier durch ein „At Home" des Superintendenten und durch eine mit einer Ausstellung verbundene „Conversazione". Viele Gelehrte und Museumsbeamten aus Indien waren zu diesem Feste nach Calcutta gekommen. Auch die Indian Section of the ROYAL SOCIETY OF ARTS IN LONDON veranstaltete eine Festsitzung, in der besonders die Frage eines indischen Museums für London besprochen wurde. —

In dem angeblich über 1200 Jahre alten KOREANISCHEN TEMPEL „HAIIN-SA" im Süden der Provinz Kyongsang entdeckte der neue japanische Gouverneur Sasaki eine SAMMLUNG VON 86 686 DRUCKBLÖCKEN, wie sie vor der Erfindung beweglicher Typen in Korea zum Druck buddhistischer Sutren gebraucht wurden. Die Druckblöcke sollen 800 Jahre alt und außerordentlich wichtige Dokumente des koreanischen Buddhismus sein. —

Messrs. JOHNSTON & HOFFMANN, the Calcutta-Photographers, sent an expedition to RAJGARI (more correctly Rama-Garha) CAVE TEMPLES with the object of having everything there of archæological interest photographed. The expedition experienced great difficulties in getting there on account of bad roads and heavy jungle but the photographers have done the work and are now on their way back. The caves of Rama-Garha are supposed to date back two to three centuries B. C. The caves have lately aroused an enormous amount of interest and the Government is this month despatching an expedition to investigate them and take copies. Mr. Balkiston of the Archæological Survey is in charge of the expedition. The staff of artists accompanying him are Samerendra Nath Gupta (lately appointed Vice Principal, Lahore School of Art) and Ashid Kumar Haldar an ex-student of the Calcutta School of Art. —

Die CHINA MONUMENTS SOCIETY, Peking, versendet eine kleine Broschüre mit dem Titel „Plunder and Destruction of Antiquities in China." Abgedruckt sind die beiden Briefe, die wir in O. Z. II, S. 250 ff. brachten, außerdem ein Brief von Frederick McCormick, dem Sekretär der China Monuments Society, an den Herausgeber der „North China Daily News", eine Notiz aus dem „North China Herald", eine Adresse des Sekretärs an den Saturday Club in Shanghai, schließlich eine Eingabe der Gesellschaft an den Präsidenten der chinesischen Republik. Diese Eingabe ist an anderer Stelle dieser Nummer wiedergegeben. —

Eine große, bisher unbekannte SAMMLUNG

CHINESISCHER KUNSTWERKE, die der schwedische Zollbeamte in chinesischen Diensten STREHLNECK zusammenbrachte, wurde für eine hohe Summe von dem schwedischen Sammler KLAS FAHRAEUS angekauft. Der Sammlung werden ungewöhnliche Qualitäten nachgerühmt. Strehlneck stellte die Bedingung, daß die Sammlung nicht zerstreut werden dürfte und ein eigenes Gebäude erhielte. Ein Katalog ist in Vorbereitung. —

Die SAMMLUNG CHINESISCHER PORZELLANE HENRY SAMPSON, deren Wert auf über vier Millionen Mark geschätzt wird, wurde von dem Londoner Kunsthändler EDGAR GORER erworben. —

MADAME F. LANGWEIL, die Inhaberin des bekannten Pariser Antiquitätengeschäftes, aus Colmar gebürtig, hat den MUSEEN VON STRASSBURG, COLMAR UND MÜHLHAUSEN eine Reihe ostasiatischer Kunstgegenstände geschenkt. Die für Straßburg bestimmten Dinge werden im Großen Metzig gezeigt werden. Frau Langweil zieht sich von ihrem Geschäft zurück. —

NEUERSCHEINUNGEN.

Der Verlag E. A. Seemann, Leipzig, kündigt ein TAFELWERK zum Katalog der Ausstellung der SAMMLUNG MOSLÉ im Jahre 1909 im Berliner Kunstgewerbe-Museum an. 200 Lichtdrucktafeln mit 850 Abbildungen in zwei Mappen im Formate 30 × 40 cm sind geplant. Der Subskriptionspreis beträgt, wenn die Bestellung vor Erscheinen des Werkes gemacht ist, M. 150.—, vom Tage des Erscheinens ab beträgt der Preis M. 200. —

PAUL GEUTHNER, PARIS, 12 RUE JACOB, kündigt für das Jahr 1914 u. a. das Erscheinen folgender Publikationen an: A. FOUCHER, The Beginnings of Buddhist Art and other Essays in Indian and Central-Asian Archaeology (1 frontispice in colours, 50 pl.), Preis 25 fr.; Mission PELLIOT en Asie Centrale, série archéologique: Les Grottes de Touen Houang. Tome I. 64 pl. Preis ca. 40 fr.; JOUVEAU-DUBREUIL, Archéologie du sud de l'Inde 100 pl. 2 vol. Annales Mus. Guimet Bibl. Et. XXVI et XXVII. Preis 40 fr. —

In der unter Leitung von DR. VICTOR GOLOUBEW herausgegebenen „ARS ASIATICA" wird in kurzer Zeit als zweiter Band „SIX MONUMENTS DE LA SCULPTURE CHINOISE" PAR ED. CHAVANNES erscheinen (Van Oest, Bruxelles und Paris). Das Werk soll in Subskription 45 fr. br., 50 fr. gebunden kosten. Die 15 Exemplare der Luxusausgabe kosten je 100 fr. —

In O. Z. II, S. 381 berichteten wir schon einmal über das in dem gemeinsamen Verlage von Vandenhoeck & Ruprecht (Göttingen) und der Hinrichsschen Verlagsbuchhandlung (Leipzig) erscheinende Sammelwerk „QUELLEN DER RELIGIONSGESCHICHTE". Ein neuer Prospekt macht über die die O. Z. interessierenden Teile der Publikation folgende erweiterte Angaben:

„7. INDISCHE RELIGIONEN. Für das indische Gebiet sind zunächst ins Auge gefaßt: Einerseits Ergänzungen der hier schon in europäischen Sprachen reichlich und gut vorhandenen Quellenschriften, anderseits Übertragung von Texten, die ihrer Natur nach immer erneute exegetische Bemühung verlangen, so der Rigveda (zum Teil erschienen), der Atharvaveda, das Aitareya-Brāhmaṇa, das Śrautasūtra des Āpastamba. Weiter der Anhang des Mahābhārata, der Harivaṃsa. Ausgewählte Texte der Jainaliteratur. Aus dem Yoga: Patañjali's Yogasūtra und Spezimina der jüngeren Yogaliteratur. — Größere Bedürfnisse ergeben sich auf dem Gebiete der jüngeren Hinduentwicklung, der Vaishṇava-(Vishṇupurāṇa) und der Śaiva- einschließlich der Tantraschulen und der späteren Sektenbildung. Rāmānuja und Madhvācārya, Caitanya und die an ihn anschließende religiöse Lyrik, Heiligenlegende und Ritual, und auf der śivaitischen Seite einige charakteristische Proben aus der Tamil- und Sanskritliteratur, auch hier besonders Hymnen, Legenden, eins der Purāṇas aus dem ‚tamulischen Veda', und, wenn sie zu erlangen sind, Proben der Agamaliteratur. — Der Granth der Sikhs in knapper und kritischer Form. Aus dem Hindī wird des Tulsī Dās' Rāmāyaṇa, aus der jüngsten Sektengeschichte Dayānand aufzunehmen sein.

8. BUDDHATUM. Aus dem Kanon des Hinayāna ist Dīghanikāya bereits erschienen, zu bringen sind noch vielleicht Dhammapada (Udānavarga) auf Grund der vorliegenden neuen Materialien, Mahāvastu. — Aus dem Mahāyāna sind ins Auge gefaßt Bücher der Prajñā Pāramitāklasse und besonders Spezimina der Tantraliteratur. Aus dem Tibetischen: die Darstellung des Klosters Kum-bum und die Legende des Begründers der Bon-Religion.

Aus dem Chinesischen: Klosterregeln, Liturgien, Göttergeschichten, Erbauungsschriften. In Gebrauch befindliche Sūtren (King's). Übersetzung von De Groot's Filet de Brahma und des Pai Ching Chang Kwei. — Organisationsstatuten der buddhistischen Kirchen. — Lamaïsmus. — Hier wird der Lehrplan der Jetavana-Schule von Nanking als Leitfaden dienen. Aus dem Japanischen Buddhismus ist bereits erschienen: Haas, Amida unsere Zuflucht. Ferner sind ins Auge gefaßt: Die Schulschriften der sechs alten Sekten. — Das Vairocana-Sūtra der Schingon-Sekte. — Die „Maṇḍalas" der Sekten mit Erklärung. — Legende und Folklore Kobo Daishi's. — Spezifisch japanische Texte der Zen-Sekte (Schoyo Daischi's Sodo kyokwai shushogi; Kotoku Emmyo's Zazen Yojingi). Die Goroku. — Für die jüngeren Sektenbildungen, die Jōdo- und Shin-Shū, weitere Beiträge aus Hōnen Shōnin's und Shinran Shōnin's Schriften. Für die Hokko Shū, da Saddharmapuṇḍarīka-Sūtra vorhanden ist, Amitārtha-Sūtra und Samantabhadradhyāna-Sūtra, und Nichiren's Chū-ho-ke-kyō und Ku-ketsu. (Die beiden letzten in Auswahl.)

9. OSTASIATISCHE RELIGIONEN. A. Für die Religion Chinas ist folgender Entwurf festgestellt: I. Staatsreligion. 1. Verzeichnis der staatlich anerkannten Götter und ihrer Eigenart. 2. Opferriten und -tage und Personen, die die Opfer vollziehen. 3. Opferliturgien, Kanonisation und Rangerhöhung nach Aktenstücken. 4. Erbauungsschriften. 5. Der Kaiserliche Ahnendienst (Tsch'un ts'in fan lu und Pai hu t'ung u. a.). II. Religion der Kirchen. 1. Buddhismus s. Nr. 8; Auseinandersetzung zwischen Buddhismus und Taoismus. Popular-Erbauung. Kirchenzucht. — 2. Taoismus: a) Klostertaoismus, Klosterregeln, Liturgien, Göttergeschichten, Erbauungsliteratur. King's. Mystische Literatur. Schriften zur Entstehung oder Organisation des Taoismus. Auseinandersetzung mit dem Buddhismus. — b) Zaubertaoismus, Beschwörung, Psychographie, Lebensverlängerung, Magie. — Volkstümliche Erbauungs- und Ermahnungsschriften. — 3. Chinesischer Islam s. Nr. 4. — 4. Sekten. — III. Volksreligion. Ahnenkult und Beerdigung. —Tempel und Götter. —Füchse, Geister. — Feste, Wallfahrtsorte, Geburt, Hochzeit. — Spruchweisheit. — Religiöse Romane, Sagen, Erbauungsschriften, Märchen, Folklore. — Wahrsagung, Geomantik.

EB. Für den Schinto Japans: die mythologischen, religionsgeschichtlichen und kultischen Teile von Kojiki, Nihongi und Engi-shiki (Norito), Götterlisten, Ritus und Sakralstätten (wenn möglich mit bildlichem Material) ô harai no kotoba, das große Reinigungsritual. Hauptwerke von Motoori († 1801) und Hirata († 1843). — Literatur neuester Sekten: Remmon-kyō, Tenri-kyō. — Über Japanisches Buddhatum s. Nr. 8. "

Demnächst erscheinen: Kojiki und Nihongi, übersetzt von Prof. Dr. K. Florenz, Tōkyō; Prajñā Pāramitā, die Vollkommenheit der Erkenntnis, nach indischen, tibetischen und chinesischen Quellen von Prof. Dr. Max Walleser, Heidelberg.

Jeder Teil der Sammlung ist einzeln käuflich.—

The ALL INDIA JAINA ASSOCIATION have undertaken to publish in complete volumes the hitherto unpublished works under the title of "THE SACRED BOOKS OF THE JAINAS." All the unpublished works of the Jainas, both of the Swerambara and the Digambara sects will be included in this series, and each volume will contain the original text with an English translation, introduction and critical and explanatory notes on different passages. Each volume will be edited and translated by eminent European and oriental scholars who have made Jainism their special study and whose names are landmarks in the fields of oriental research. It is no mean criterion of a series that it has enlisted the co-operation of scholars like Dr. Hermann G. Jacobi, M. A., Ph. D., D. Litt., Jaina Darshana-divalkara (Bonn, Germany), Dr. O. Strauss, Ph. D., Professor, Calcutta University, Mahamahopadhya Dr. Satish Chandra Vidyabhushan, M. A., Ph. D., Principal, Sanskrit College, Calcutta, Mahamahopadhya Dr. Ganga Nath Jha, M. A., D. Litt., F. A. U., and Major B. D. Basu etc. who are going to edit separate volumes along with the most learned Jaina Pandits of India. In Professor Sarat Chandra Ghoshal, M. A., B. L., Saraswati Kaoya Tirtha, Vidyabhushan Bharathi, the Association have found a good general editor.

For further particulars and prospectus application should be made to the Managing Director, Kumar Devendra Prasad Jain, Arrah. —

EINE DEUTSCH-CHINESISCHE ZEITSCHRIFT erscheint jetzt in Tsingtau unter dem Titel „DER WEST-ÖSTLICHE BOTE, Monatsschrift zur Vermittlung deutscher Sprache und

Kultur im fernen Osten". Sie wird von der deutsch-chinesischen Hochschule herausgegeben und von einer Lehrkraft dieses Instituts, Professor Dr. Lessing, redigiert, soll den deutschsprechenden Chinesen als geeignete Lektüre zur Weiterbildung dienen und zugleich deutsche Kultur in China verbreiten helfen. Die wichtigeren Artikel sind außer in deutscher Schrift auch in chinesischen Charakteren gedruckt. —

Der Verlag SHIMBI SHOIN in Tōkyō fordert zur Subskription auf die 2. Auflage des seit längerer Zeit vergriffenen wertvollen Werkes JAPANESE TEMPLES AND THEIR TREASURES auf. 200 Subskriptionen würden die Neuauflage ermöglichen. Der Preis beträgt 100 Yen.

PERSONALIEN.

Im Thronsaal des Regierungspalastes zu Kalkutta fand in Anwesenheit des Vizekönigs von Indien, Lord Hardinge, der zugleich Kanzler der Universität ist, ein feierlicher Akt statt. Der mit dem Nobelpreis ausgezeichnete indische Dichter, RABINDRANATH TAGORE und der Sanskritforscher an der Bonner Universität, Professor HERMANN JACOBY, wurden zu Ehrendoktoren der Literatur der Universität Kalkutta ernannt. —

Der HAMBURGER SENAT hat beschlossen, am Kolonialinstitut je eine PROFESSUR FÜR KULTUR UND GESCHICHTE INDIENS UND JAPANS zu errichten. Die Wahl für die Indische Professur fiel auf Prof. Dr. STEN KONOW von der Universität Christiania. —

KUNSTHANDEL.

FÄLSCHUNGEN VON HANSTEINEN: Im Dezemberheft des T'oung Pao weist Ed. Chavannes auf Fälschungen von Hansteinen hin. „Jusqu'ici, par bonheur, il est le plus souvent assez facile de découvrir les supercheries; en effet, dans la plupart des cas, les fabricants d'antiquités se sont bornés à reproduire des pierres du groupe bien connu de Wou Leang ts'eu, soit en les laissant telles quelles, soit en y introduisant quelques modifications qui sont destinées à donner le change mais qui, en réalité, décèlent aussitôt l'inauthenticité du monument." Chavannes publiziert die Abreibungen von fünf Steinen, die im Besitz eines Pekinger Kunsthändlers sind, und zeigt, woran die Fälschungen zu erkennen sind. „Aux cinq spécimens que je viens de décrire, j'en aurais pu joindre onze autres que j'ai entre les mains; mais il suffit, je suppose, d'avoir signalé le piège pour que dorénavant les amateurs européens évitent d'y être pris; espérons, que les prétendues dalles des Han, sculptées au vingtième siècle, resteront dans les entrepôts des marchands chinois qui les détiennent." —

GLOSSEN.

In der „Gegenwart" vom 17. Januar veröffentlicht Herr MAX R. FUNKE unter dem bescheidenen Titel „Wesen und Geschichte der japanischen Kunst" einen Aufsatz, der alles in den Schatten stellt, was die schwergeprüfte ostasiatische Kunstgeschichte je betroffen hat. Die Länge des Artikels verbietet leider seinen Abdruck; einige der prächtigsten Sätze und Worte mögen immerhin eine Vorstellung von dem Genuß geben, den seine Lektüre jedem verschaffen muß.

„Vom 13.—15. Jahrhundert skulptierte und malte man aus Herzenslust Porträts hoher Persönlichkeiten, welche für den Buddhismus Propaganda machten. Viele dieser Porträts sind mit einem minutiösen Realismus umgeben, so das Holzbildnis des fünften Vize-Shogun von Kamakura, Tokiyori Hojo im Jagdkostüm (13. Jahrhundert), und der Kakemono Minamoto Yoritomo von Fujiwara-Takanobu (12. Jahrhundert)...."

„... Kämpfe zwischen beiden Höfen des Westens und Ostens, zwischen den zwei Kaiserfamilien Ashikaya, welche siegte, und Kamakura, die sich nach Kyoto zurückziehen mußte...."

„Und in all dieser Farbenpracht bewundern wir von neuem die Frauen beim Bad, im Hause und im Freien, junge Mädchen spielen mit Katzen und lassen sich von ihren langgeschweiften Hähnen oder Liebhabern bewundern; in schönen Roben, deren schmiegsame lange Linien in grüner, schwarzer oder violetter Harmonie widerstrahlen, sehen wir sie in harmonischer Haltung trippeln, auf Matten sitzen, in ihren graziösen Bewegungen des Kopfes, des Nackens und der Schultern, Raffinements, die unserm Auge Überraschung, Erstaunen oder gar Schrecken auslösen..."

„Sie sehen das Nackte, aber sie betrachten es nicht, nicht etwa, daß sie unfähig wären, es zu zeichnen oder zu modellieren: die buddhistische Kunst hat uns nur den Torso zum Betrachten gelassen, wie z. B. den Torso des Ni-o im Kofuku-ji zu Nara (8. Jahrhundert), doch nach dem 14. Jahrhundert beschränkte sich das Nackte

nur auf das Gesicht, auf eine leere Physiognomie . .

Seit sechs Jahrhunderten, seitdem die große buddhistische Bildhauerkunst nachgelassen hat, lebt der Japaner nur noch in der Karikatur, die er auf die Tierwelt übertrug."

„Die Edlen und ihre Frauen verwandten ihre Zeit auf die Fusuma, die Papierwände, und auf die Biabu, die Wandschirme, zu den aufgezeichneten Sprüchen und Liedern Landschaftsstücke zu malen. . . ."

Obgleich unser Auge noch vom Buddhismus umnebelt, bewundert es von neuem Fläche wie Farben, die während ihres tausendjährigen Bestandes von ihrer Festigkeit und ihrem Glanz nichts verloren haben. . . ."

„Immer ist es das Rauschen eines Wasserfalles, das Vergehen einer Jahreszeit, das Gleiten des Mondes, klassische Bilder gewisser Eintagsfliegen, die das freudige Volk von heute wie die Asketen von ehedem sich gefällt zu betrachten. . . ."

„Von der Architektur losgelöst, die sie beschützt, eine bewegliche Kunst, gekommen von außen, eine unbewegliche Skulptur als Basrelief, bleibt sie den Gebäuden angehängt, die sie schmückt, impressionistische Skulpturen von Wolken, Blumen, Bäumen und Tieren. . . ."

„Dort wieder andere Tiergestalten! Der Hirsch der buddhistischen Entstehungsgeschichten steht, ganz Anmut, in schneeigem Stein auf der Spitze von Toros (Votivlaternen). . . ."

„Der buddhistische Glaube, in einer Zeit von sieben Jahrhunderten (7.—14. Jahrhundert), flößte den Japanern die Kunst der menschlichen Figur ein, welche ausschließlich in der Unpersönlichkeit und Physiognomie eines Buddha und seiner Schüler dargestellt wurde. . . ."

„Aber sicherlich ist es Unrecht, wenn Doncho die gemalten Fresken der vier Paradiese an den Mauern des Kondo des Sanktuar im Horyu-ji zu Nara einem koreanischen Künstler zugeschrieben werden, denn die Fresken sind bei der Ausbesserung des Tempels im 8. Jahrhundert angefertigt worden. . . ."

„Schon Vajrapâne fungierte als Schutzherr neben Buddha auf den in Gandhâra im Nordwesten Indiens aufgefundenen Bas-Relief, und gewisse Statuen der Nord-Wei-Dynastie (5. bis 6. Jahrhundert) sitzend, die Beine gekreuzt, einer hinter dem anderen, haben alle dieselbe Stellung, welche man an den Statuetten von Gand-hâra wiederfindet, dessen eine bis nach Turfan, dem heutigen Chinesisch-Turkestan, vordrang. . . ."

„Alles ist an ihnen [einer Reihe von Skulpturen] indisch, selbst die Bekleidung und ihr Faltenwurf des Arya Avalokitecvara, der Bodhisattva an den Fresken des Kondo im Horyu-ji, der Glücksgöttin Sri im Joruri-ji zu Yamashiro, einer Statue aus der Tempyo-Epoche (8. Jahrhundert) und den Bonten und Teishakuten, Sangwatsudo im Todai-ji zu Nara (in der zweiten Hälfte des 8. Jahrhunderts) . . ."

„Gegen Ende des 8. Jahrhunderts verschwanden die alten indischen Formen, an deren Stelle fette, plumpe Gestalten traten, Kunstregeln, die im neunten Jahrhundert der Kanon festlegte. Auf den Skulpturen von Jo-cho, ganz besonders der Buddha im Hokai-ji zu Uji, und den Gemälden von Yenshin, Sodzu „Amida und die 25 Bodhisattva" im Hachiman-ko zu Koya-san, erscheint die menschliche Figur in wahre Fettwülste eingehüllt. In der Epoche der Kamakura, unter dem Meißel eines Tankei und Unkei (Ende des 12. und Anfang des 13. Jahrhunderts) trat mehr Muskulatur auf, eine japanische Eigenheit, welche die chinesische und koreanische Kunst nicht kennen; nur Buddha in seiner edlen, indischen Gestalt bleibt unverändert bestehen. . . ."

Die *fünfzehnbändige* ostasiatische Kunstgeschichte, die der Verfasser dieses Gestammels der Welt verheißt, wird zweifellos außerordentlich interessant werden.

In den NÄCHSTEN BEIDEN NUMMERN der O. Z. werden voraussichtlich u. a. folgende Autoren vertreten sein: R. D. Banerji (Calcutta); Ernst Boerschmann (Berlin); Otto Fischer (Göttingen); Otto Franke (Hamburg); H. Hackmann (Amsterdam); W. S. Hadaway (Madras); H. H. Juynboll (Leiden); Otto Kümmel (Berlin); Marquis de Tressan (Paris); M. W. de Visser (Leiden); Artur Wachsberger (Wien); L. A. Waddell (London).

SCHLUSS DER REDAKTION: 31. MÄRZ 1914.

BERLIN W 8 **REX & CO.** Mohrenstraße 7–8 :: REX-HAUS ::

Japanische und chinesische Kunstarbeiten und Antiquitäten

Keramiken, Bronzen	Stickereien, Brokate	Schwert - Zierate (Stichblätter, Messerhefte usw.)
Elfenbein	Waffen, Cloisonnés	Netzkes, Medizindosen
Korbflechtereien	Alte japan. Farbendrucke	Ethnographische Objekte
Papiere aller Art	Alte China-Porzellane in reicher Auswahl	für Museen und Sammler
Lack- und Holz-Arbeiten		

Japan. Vorlagen-Werke, Kunstzeitschriften (Kokka usw.) und alle Werke der Shimbi Shoin Co.

Bei Anwesenheit in Berlin bitten Besuch unseres sehenswerten Lagers nicht zu versäumen

YAMANAKA & Co

127 NEW BOND STREET, LONDON, W, ENGLAND

TELEGRAMMADRESSE: "YAMAKANA, LONDON"

STÄNDIGE FRISCHE ANKUNFT WERTVOLLER STÜCKE AUS DEM FERNEN OSTEN

ALTE CHINESISCHE UND JAPANISCHE KUNSTGEGENSTÄNDE ALLER ART

HAUPTGESCHÄFT: OSAKA, JAPAN / GEGRÜNDET 1843
FILIALEN: PEKING · SHANGHAI · NEW YORK · BOSTON

Japanliteratur * Japanische Farben-Holzschnitte in großer Auswahl

Edmund Meyer, Buchhändler u. Antiquar

Tel. Lützow 5850

Berlin W 35, Potsdamer Straße Nr. 27 b

Chinesische, japanische u. indische Kunstgegenstände von Wert zu kaufen gesucht.
Angebote unter „A. O. 35"
an Oesterheld & Co., Verlag, Berlin W 15

KOBE YOKOHAMA

F. WEINBERG & CO.

Japan Merchants

Tel.: 589 City
Cables: LINACEENA, LONDON

21 Noble Street
LONDON E. C.

Japan. Matten und Mattenstoffe
Japan. Leinen :: Japan. Knöpfe

VAN VEEN & CO.

Amsterdam-Damrak Nr. 90

DIREKTER IMPORT VON
JAPAN, CHINA UND JAVA

Stets ausgewählte Kollektionen alter Bronzen, Netsukes, Tsubas, Waffen, Skulpturen, Keramik, Brokat-Stoffen usw. am Lager

Wir bitten Photographien einzufordern

Thirtieth year of publication.

THE JOURNAL OF

INDIAN ART

AND INDUSTRY

Published in January, April, July and October. Size 15 by 11 inches,

Price 2/- per part; or 2/6 post free, flat. Binding, per volume 5/-

Volume XV, containing Nos 117, 119, 120 and 121, forms a splendid record of the Exhibits in the Indian court, Festival of Empire Exhibition at the Crystal Palace, 1911. It is richly illustrated by numerous full page plates in colours and monochrome. The plates are all reproduced by processes seldom employed in magazines on account of the great expense.

Many back numbers are still available at the reduced price of 1/- each. Descriptive list free from the publishers

W. GRIGGS & SONS, LTD.
HANOVER STREET, PECKHAM, LONDON S. E.

ANTIK CHINA

PAUL MALLON

PARIS

114 AVENUE DES CHAMPS ÉLYSÉES 114

POTERIES / BRONZES
SCULPTURES BOUDDHIQUES / OBJETS DE FOUILLES
LAQUES DE COROMANDEL
PEINTURES

PEKING HANKOW

Im Verlage von **E. A. Seemann** in **Leipzig** erscheint demnächst:

Japanische Kunstwerke

Wappen .. Schwertzieraten .. Lacke .. Gewebe .. Holzschnitte

der Sammlung Moslé

Ein großes Tafelwerk

mit 850 Abbildungen auf 200 Lichtdrucktafeln und mit zwei japanischen Originalfarbenholzschnitten in zwei kostbaren Mappen.

Subskriptionspreis bis zum Erscheinungstage

150 Mark

Kein Japansammler und Freund ostasiatischer Kunst kann diese seit langem vorbereitete und mit Spannung erwartete Publikation entbehren. Das Werk wird in nur 200 numeriert. Exemplaren ausgegeben u. dann nicht wieder gedruckt. Subskriptionen liegen schon aus allen Ländern vor. Nach Erscheinen wird der Preis auf 200 M. erhöht.

JOHNSTON & HOFFMANN

PHOTOGRAPHERS

22 Chowringhee Rd, CALCUTTA.

BY APPOINTMENT TO H. I. M. KING GEORGE V.
EMPEROR OF INDIA.

Have the finest collection of views of India, comprising all the most historical places, ancient Tombs, Temples, Mosques, Caves &c. &c. such as KONARAK — SANCHI — BHUBANESHWAR — MAHABALIPURAM — BUDH-GAYA — UDAIGIRI — KONDAGIRI — ELLORA. — AJANTA & ELEPHANTA CAVES — BRINDABAN — KHAJURAHO &c. &c. &c.

Full particulars on application.

Inhaltsverzeichnis Titelblatt und Sachregister

zum zweiten Band der „Ostasiatischen Zeitschrift" werden der zweiten Nummer beiliegen.

Einbanddecken in Halbpergament

zum zweiten Jahrgang sind soeben erschienen und zum Preise von M. 4.— vom Verlage zu beziehen.

Dieser Nummer liegen Prospekte folgender Firmen bei:

F. Bruckmann A. G.
München

H. Haessel, Verlag
Leipzig

G. van Oest & Co.
Brüssel

Georg Reimer
Berlin W 10

auf die wir unsere Leser besonders aufmerksam machen.

The Burlington Magazine

Illustrierte Monatsschrift für alle Gebiete der Kunst

Herausgegeben von Lionel Cust, M. V. O., F. S. A.
und Roger E. Fry unter Mitwirkung von More Adey

BURLINGTON MAGAZINE gilt allgemein als einer der besten Führer für alles, was die Kunst und die Kunstgeschichte betrifft, und empfiehlt sich ebenso durch die Kompetenz seiner Mitarbeiter auf ihren speziellen Gebieten, wie durch die vortreffliche illustrative Ausstattung. Die Gesamtheit der im Magazine veröffentlichten Aufsätze bedeutet eine vollständige Chronik der bildenden Künste und ihrer Literatur

HAUPTSÄCHLICHE GEBIETE: Architektur — Skulptur — Griechische Kunst — Maler und Malerei — Graphik und Handzeichnungen — Miniaturen — Bücher, Einbände, Manuskripte — Medaillen und Siegel — Spielkarten — Goldschmiedearbeiten — Waffen und Rüstungen — Bronze — Elfenbein — Möbel — Keramik und Glas — Silber und Zinn — Teppiche und Tapisserie — Stickerei und Spitzen — Lederarbeiten — Email — Mosaik — Glasmalerei

Alphabetisches Verzeichnis der hauptsächlichen bis heute erschienenen Artikel kostenfrei durch die Geschäftsstelle: 17 Old Burlington Street, London W.

Abonnementspreis: Jährlich (mit den Halbjahresregistern). M. 35.— postfrei. Einzelne Nummer: M. 2.80

LEIPZIG: F. L. HERBIG, INSELSTRASSE 20
LONDON: 17 OLD BURLINGTON ST. W.
und zu beziehen durch jede Buchhandlung

Chinesisches Porzellan

Seine Geschichte, Kunst und Technik

Von Prof. Dr. Ernst Zimmermann

Direktor der Königl. Porzellansammlung in Dresden

2 Bände / 1. Band: VIII, 236 Seiten. 2. Band: 140 Tafeln in Licht- und Dreifarbendruck mit 285 Abbildungen sowie 3 Markentafeln und 34 Seiten Text. Quartformat

Preis M. 50.—

Der Name des Verfassers wie des Verlages bietet Bürgschaft dafür, daß mit dieser ersten, zusammenfassenden Geschichte dieses hochinteressanten Kunstgebietes etwas Besonderes geboten wird.

Ausführliche Prospekte stehen auf Wunsch zur Verfügung

Klinkhardt & Biermann / Verlag / Leipzig

Liebigstraße 2

Demnächst erscheint:

JAPANISCHE SCHWERT-ZIERATEN SAMMLUNG G. OEDER

Oesterheld & Co. Verlag / Berlin W 15

H. SAENGER

BERGSTRASSE 16-20

HAMBURG

Ostasiatische Kunst

:: IMPORT ::

Japan : China

Persien

Lacke, Keramiken, Bronzen, Emaillen und Metallarbeiten, Skulpturen aus Holz und Elfenbein, Netzukes, Stoffe und Gewänder, Farbenholzschnitte, Steinarbeiten usw.

Spamersche Buchdruckerei in Leipzig.